

THE "CONDER" TOKEN

COLLECTORS JOURNAL

THE PROCEEDINGS OF THE "CONDER" TOKEN COLLECTORS CLUB

The first essential point for the collector satisfactory, the second consideration Much might be written on but it is not necessary mention them, as importance will recognised. It well to observe, that in a common condition is indistinct the collector will economical to give for a fine specimen for a rubbed one; as the piece will always and he will never be satisfied until he has



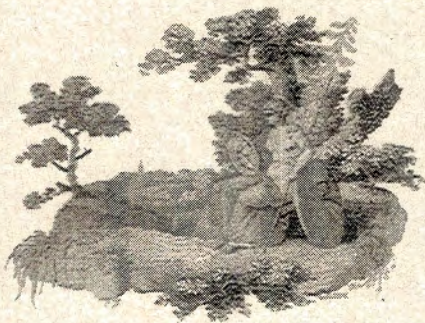
to observe is *condition*. This being is *rarity*, and the third is price. each of these topics, to do more than their relative be easily may be however, token fine pensable, and find it more a reasonable sum than a few pence in the latter case offend his eye, substituted for it a more perfect example.

W. J. Davis *The Token Coinage of Warwickshire*

Volume IV Number 1 March 15, 1999 Consecutive Issue #11
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The tokens are just beautiful!! J.S., Connecticut

The Berkshire token arrived in good order. It is a very pleasing coin. I think that it is better than the picture in D & H. You know what you are talking about. J.R., Delaware

Thank you for the outstanding pieces. T.Y., Minnesota

What a pleasant surprise, and what a nice D&H 116. As soon as I saw the package, I knew there would be a beauty in it, and I wasn't disappointed. F.V.V., New Hampshire

The Token Examiner is sophisticated and fun. Written in a charming and inimitable, often humorous, style, and superbly edited, it is an entertaining source of numismatic information about Conder tokens and the social period in which they were created.

It is also a source of beautiful and honestly-graded tokens. A.B., Texas

Your List No. 21 I have to say is a work of art and seems to me that a tremendous amount of work and thought has gone into its production. I almost feel guilty in receiving it as a freebie. N.B., U.K.



Original letters on file for your perusal



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FROM THE PRESIDENT
Wayne Anderson

Dear Members:

Shortly after I mailed the December 15th journal to you, I became ill. I found that I had a bronchial condition, but as my doctor took chest x-rays he found a mass in my right lung. On January 14th, after having many tests, I was diagnosed with lung cancer. Unfortunately it had developed to a late stage. I began chemotherapy, and after a number of treatments found that it was not helping. I am now undergoing radiation therapy, with the hope that it will help me to beat this dread disease. My top priority at the present time is to try to restore myself to good health, and do what I need to do to save my life. Now, I understand that one is very wealthy, if one only has his good health.

Needless to say I have been weakened by the disease and the treatments. I still have lots of enthusiasm, but not much energy. It didn't take me long to figure out that I just couldn't produce the journal any longer. Along with my duties for the club, I still have to make a living and I have nearly all I can do to do that. Joel Spingarn and I began to look for someone to do the journal. We inquired around without success. Then one day I fortunately received a visit from our club librarian, Harold Welch. I explained my dilemma to Harold, and he volunteered to take over my duties as editor and publisher for this year. I can't tell you how happy I am that he came forward. Harold is eminently qualified to perform these duties. He has and is presently publishing and reprinting token related works. As an example, Harold produced (and published with help from Davissons LTD) copies of Richard Samuel's Bazaar Notes a while ago. It is a wonderful work, and is a great contribution to our hobby. We are all very fortunate that Harold wished to become more active in our club, and that he has assumed the role of editor and publisher. I attempted to set a high standard for the journal from the very beginning. In my opinion, Harold will only raise it higher. He has some new ideas, and approaches this task with a fresh, new, enthusiastic look. In addition, he lives close to where I live so, we will be able to work together and share new ideas for the journal.

I have wished for someone to assume these duties for a some time now. It makes more sense to spread things out, then everyone can perform their tasks better. It makes for a stronger organization. I will, of course, continue in my role as club president, and hopefully will be able to accomplish our organizational plans and work on our club's structure. Also, I will hopefully have the time to work on membership, conventions, and other club events and activities. These are all things I've wished to do for a long time, but just haven't had the time to do them. By the way, if you need to talk with me concerning any club business, or ideas feel free to give me a call or drop me a line anytime.

Hence forth, please send your articles, ads (along with your checks) and free ads to:

Harold Welch
Editor, Publisher, & Librarian
655 Parkwood Circle
Saint Paul, Minnesota 55127
(651) 429-0997 tokenmann@aol.com

I wish to thank all of you who have helped me to make our club and our journal a huge success. I know that you will give Harold Welch every consideration, and all the help that you can. He is very enthusiastic, and he looks forward to hearing from you.

Until next time, I wish you good collecting and good health.

Sincerely yours,



Introduction

I'm sure that you are as stunned and saddened as I was to learn of Wayne's cancer. One of the best things about our shared passion for tokens, is the great friends that you make along the way. No doubt a great many of us feel that way about Wayne. I'm sure some prayers and notes of encouragement couldn't hurt.

I have agreed to assume the editorship of our journal for this year. I'm afraid I have a hard act to follow. Where many felt that the best that could be managed was a small newsletter, Wayne saw much more. He aimed for a first class journal right off the bat and succeeded beyond any reasonable expectation. As I told Wayne the other day, if another issue was never printed, the "Conder" will be eagerly collected 100 years from now and will stand as one of the "standard references".

Fortunately, Wayne is still our President and is still actively doing the many things that it takes to keep our club vital. He also has no intention of allowing me to let the journal's quality slip. That's where you come in . . . **PLEASE** . . . don't leave me twisting in the wind ! I need you to continue to submit the wonderful articles, such as you have in the past. I am relatively new to token collecting and don't know that much about who collects what and when they started and the interesting things that have happened to them along the way. I'm sure many other of our members feel that way. The point is you don't have to conduct in-depth research to submit an interesting article, a simple letter telling us a little about you would be great. I hope that my position as editor will give me the opportunity to get to know many of you much better.

This issue (which was largely done by Wayne) does not disappoint. We begin with the text of the incredible Bobby ANA "Conder" Exhibit. Wow, was it a show stopper! Of course, it was not possible for every one to be there, but if you weren't, this article is the next best thing. Last issue, member Allen Bennett submitted a wonderful review of the exhibit and the Bobbe Collection. In this issue you will find the Bobbe's reply. Also, the Bobbe display prompted an enthusiastic and in-depth article by Jon M. Warshawsky in *Numismatic News* (February 2, 1999). It is without a doubt one of the best articles on "Conders" that I have ever seen in a general numismatic publication.

Dr. Richard Doty gives us a look at the humorous and quirky side of tokens. Richard Bartlett plays sleuth in his story of intrigue and scandal. Tom Fredette gives us the Dickens as he points out the token references in *The Pickwick Papers* (sorry - I couldn't resist). John Weibel gives us another carefully researched and beautifully presented article on the fascinating David Garrick. Richard Fowke and the Elmsthorpe Halfpenny are the subjects of David S. Brooke's excellent contribution. Dr. Richard Doty's writing is very familiar to members of the CTCC. In this issue Carl C. Honore' takes a look at Dr. Doty's new work, *The Soho Mint and the Industrialization of Money*.

Finally, Phil Flanigan updates us on the progress of the first CTCC Token. This was part of Wayne's commitment for the club to give back to the members. I'm excited to get mine - I'm sure you are too. Thank you Phil, for your work to make this happen. HDW

The J & S Bobbe 1998 ANA "Conder" Exhibit

At the 1st National CTCC meeting, held in conjunction with the 1998 Portland ANA convention, a member suggested the text portion of our exhibit be printed in an upcoming *Conder Journal*. Other members championed the suggestion, and thus it appears herein. A brief explanation may be in order.

The exhibit consisted of fifteen titled showcases. Here, titles will appear in boxes like the one above; and thus represent the next showcase. "Private Tokens" needed two showcases. It was impossible to use one page for each showcase; sometimes there was too much information, sometimes too little.

Concerning graphics: George III snoozing & Thomas Spence's signature were included in the exhibit. The prints of Jeffrey Dunstan & Sir Harry Dimsdale, as well as the Chetwynd letter, are original and authentic, and were shown in the exhibit. For this, those images were scanned. All other graphics in this article are included for added interest, especially regarding showcases where little or no text appeared.

Remember that people viewing the exhibit would read the text and then see tokens relating to that text. We have not included photos, scans or lists of the tokens displayed. So, when you read (for example) "...The piece presented here is the Chetwynd-Davis specimen, one of four known," there will be no corresponding graphic image, because the text was "speaking" to the exhibit viewers. *Is everyone totally confused yet?*

For those who were unable to see it in person, a description of the physical attributes of the exhibit may be appreciated. The backgrounds were full showcase-size black velvet pads. The titles and text were printed, via our computer, on a faux-stone ivory color paper, just like the type we use for *The Token Examiner*. The computer-printed titles were matted, picture-frame style. The text boards were cut with an outside beveled edge and the text placed on top of the board leaving about a 1/4 inch border all around. The matboard used for titles and text was an antiqued copper, slightly luminescent. In addition to the afore-mentioned prints & framed Chetwynd letter, original copies of Pye and the Anglesey section of D & H were displayed.

May we take this opportunity again to thank everyone for their support of this immense project; our family and friends, the Willamette Coin Club, the ANA staff, 1998 Portland ANA convention officers, the security team, Dave Bowers, our numismatic colleagues and CTCC members. Your enjoyment and praise have meant more to us than words could possibly ever convey.

A special thank you goes to Dr. Allen Bennett, who watched over the exhibit area for any potential problems to which we may have been oblivious during the 7½ hours the tokens were being laid out. For the first 4 hours, he served as Sharon's Lord Protector while Jerry was off buying more tokens!

Peace & Plenty, Jerry & Sharon

18th Century British Token Coinage

a k a Conder Tokens

At the dawn of the Industrial Revolution in the late eighteenth century, from every corner of Britain came cries of an inadequate money supply and repeated appeals for copper coinage. The circulating coppers consisted of worn regal issues and runty counterfeits. A brilliant solution to the problem was unearthed in 1787 by The Parys Mines Company of Anglesey (Wales). In their own mint with copper extracted from the mines, they struck penny pieces to pay their workers. Their venture was a success! The government had no hand in the solution. Perhaps this was why so many became enamoured with the new coppers.

Businesses and tradespeople were soon ordering "commercial coins" from manufacturers nation-wide. This essential coinage, made for the commoner at a time of unparalleled advancement, soon evolved to serve as vehicles for advertisement, political sentiment and propaganda, commemoration, and mere artistic expression. They denounced injustice and extolled victories of the oppressed. Celebrities of the past and present were honoured, or sometimes ridiculed on these disks of metal. From everyday life in late eighteenth century Britain, to the madness of a King, the "Conder" series reflects the history of an era; a time when numismatic passion reigned supreme, and by which nearly all were captivated.

For ten years the government continued to ignore the obsolete equipment at the Royal Mint. But alas, tokens had stirred the "political pot," "boiling over" in too many instances. So, in 1797 the government was moved by their need for the public to see George III's face with every transaction, and Matthew Boulton was employed to issue regal penny and twopenny pieces for circulation. Tokens, which were declared illegal, continued to be made until 1804, but in rapidly dwindling numbers.

Why are they called Conder Tokens?

The term "Conder" (the man), often mistakenly referred to as "Condor" (the bird), is believed to be an American dubbing. It comes from private and commercial token issuer James Conder, who in 1798 published one of the first books on provincial token coinage. Presented here are examples of his commercial and private tokens, as well as die trials.

Matthew Boulton
Coin Manufacturer Extraordinaire

In the late 1780's, at his famed Soho Mint, Matthew Boulton pioneered revolutionary coining techniques. His steam-operated equipment and completed hub to working die process created products of a quality and uniformity which dazzles numismatists to this very day. Boulton's claims regarding his coining apparatus were staggering.

"One of my coining machines ...will coin much faster, with greater ease, with fewer persons, for less expense, and produce more beautiful pieces than any other machinery ever used for coining.

...will work much faster by the attendance of one boy than others can do by any number of men.

...can stop ...at an instant by the power of a child and the same child can as instantaneously set (it) to work again.

...can lay the pieces or blanks upon the die quite true and without care or practice and as fast as wanted.

...can work day and night without fatigue by two sets of boys.

...keeps an account of the number of pieces struck which cannot be altered from the truth by any of the persons employed.

...strikes an inscription upon the edge with the same blow that it strikes the two faces.

...can strike the pieces perfectly round, all of equal diameter, and exactly concentric with the edge, which cannot be done by any other machinery now in use."

Boulton, and partner James Watt, supplied steam-operated equipment to the Royal Mint from 1788-1810. It was not until 1836 that this type of power came to the Philadelphia Mint.

The token craze allowed Boulton numerous opportunities to perfect his art of "bronzing" proof copper. The stunning results, along with examples of Boulton mint state specimens, are presented here.

Hail The Druid

The Mystique of Early Copper

"Old copper, like beauty, appears to possess a certain intrinsic quality or charm which for many people is irresistible." William H. Sheldon

For anyone "bitten by the copper bug," a collection of British tokens provides a delightful, inexpensive alternative to early American cents. And for those who've been caught up in the "whimsy," Penny Whimsy that is, there exists a parallel universe in the 18th Century token series; the humble pennies of the Parys Mines Company. The draped head of an ancient Druid, acorns and "PMCo" cypher stand in proxy for Liberty, berries and "One Cent." As with the cents of 1794, to the neophyte, all Anglesey tokens look alike. However, "if one possesses even a rudimentary flair for classification, these coins present a challenge which easily becomes a fascination."

Counterpart to the "Heads of '93," is the talismanic pattern coinage of Anglesey. Possessing rarity, exceptional die-work, and seductive surfaces, their allure is accentuated by the survival of mint state specimens.

If for no more reason than leading the way for thousands of other tokens to be struck, the Anglesey series should be revered; a series born of necessity, but which garnered "universal affection," strengthened the family, restored dignity to the common people, and launched a collecting frenzy in late 18th century Britain.

Meanwhile, the attentions of our ancestors were on the building of a nation. Perhaps it is due to those humble Anglesey coppers, that many a large cent of the newfangled America were transported back to England and meticulously preserved for the "hard-bitten" of the 20th Century. Or perhaps, we are "but shifting shadows in a changing dream..."



The Head of the Druid; "Don't Leave Home Without It!"

As the Industrial Revolution boomed, so did populations and the need for small change. At the Parys Mines Company of Anglesey, the average weekly wage for children was 1/6d (one shilling/6 pence), women 3/-, and men between 4/- and 7/6d. Due to the shortage of minor coinage, it was a frequent occurrence to pay several workers with a pound note. Though some would visit shops together, many went to the tavern for change, and often lost sight of their purpose, not to mention their money. From this practice arose the phrase "to liquidate the funds."

The mining company responded by striking Great Britain's first copper pennies, as well as halfpennies, from their own metal. The country's best diesinkers vied to produce the Anglesey coinage. For the pattern series, Westwood, Milton, Wilson, and Hancock each engraved dies. Their interpretations of the Druid portrait varied greatly. But ultimately, it was Mr. Hancock who prevailed in the contest to engrave the regular issue dies. In the years 1787-1791, about 9,000,000 pence and 3,500,000 halfpence were produced at the company's own mint in Birmingham. The pennies weighed in at a full one ounce each, and the halfpennies at one-half ounce. These pieces, readily accepted country-wide, were infinitely preferable to the current circulating coppers.

A Pocketful of Halfpennies

True "commercial coinage" must 1) "bear a declaration of value, reference to repayment on return to the issuer, or at least an indication that it was to be used as currency" and 2) have been minted in quantities large enough to serve as currency.

However, many other varieties were struck *without* these references, which by their great numbers found in circulated condition seem to indicate an acceptance as currency by the general public.

"Tradesmen's tickets" which advertise a particular individual's wares but bear no promise of repayment, were also widely accepted as currency. Here, the three groups are combined as a look into the pocket change of a 1790's Briton. Though all these varieties were struck to serve as currency, the collecting rage preserved thousands of mint state specimens.

Asses Running For Halfpence

"With such variety, it cannot be wondered at that there arose a body of collectors, who eagerly awaited the appearance of any new piece, and were willing to give good prices for the more artistic productions."

Manufacturers saw tremendous profit potential in the collecting frenzy. Despite the motive of these fortune hunters, their creations were usually of high quality, handsome design and significant rarity. In 1796, John Westwood produced two pieces satirizing the collecting mania; the famed "Asses Running for Halfpence" tokens.

The Collecting Frenzy Continues: Commemoratives, Mules, Counterfeits & the Obscure

Mules

Token manufacturers were consummate promoters, always in search of the next scheme. *Why not combine a die from that York bloke with one of those American "Liberty & Commerce" cent dies to create another "rare" token?* Thus, "mules" were born.

Peter Skidmore, a leading coin dealer & manufacturer, was the most notorious mule master. "He mixed his dies haphazardly...; and also muled client's dies with his own." A chance to purchase other dies, or planchets with edge devices, never evaded him. Granted, Skidmore was probably a scoundrel, and definitely an opportunist, yet he created quality products of high rarity.

While spurned for generations as "cabinet weeds," mules may nonetheless be beautiful examples of the die-sinker's art.

The Obscure

The purpose of some issues was unclear. They may fit a variety of categories; or none. Most appear to be medallions or tickets.



Kooky King Commems Charm Cheltenham

Though signs of a tendency to mental derangement appeared early in his reign, the unequivocal madness of King George first reared its ugly head in spring 1788. His concerned physicians prescribed a trip away from the pressures of Parliament. The King's destination: Bayshill Lodge, in the spa town of Cheltenham.

Until 1715 Cheltenham had been a typical Cotswold stone village. Fortune fell upon them when a mineral spring was found "by the means of watching some extremely healthy pigeons." Surely, if the waters of Cheltenham could help the lowly pigeon, it should do wonders for the King. Unfortunately, the enthusiastic uproar caused by his countryside journey to Cheltenham only served to exacerbate the King's condition. George III arrived July 12, and spent three weeks partaking of the waters. The King's health had improved; even the frightening blue of his "morning water" returned to yellow. His physicians breathed a temporary sigh of relief.

From the coach, a giggly George III waved his hankie at the crowd feverishly buying commemorative medalets of his visit to Cheltenham. The Royal was off to Worcester; oddly enough the coin dealer's next stop. No family there... only profits.

~~~~~

Commemoratives were frequently issued for royal occasions. Others recall important naval victories.

## **Contemporary Counterfeits**

### **The Building Medalets**

Though all made for profit, the building medalets serve as lovely historical records, many illustrating buildings no longer in existence today. In the case of Coventry, which was practically leveled during WWII, they hold particular architectural significance.

Here we present examples from the nine different building series, Skidmore's Globe Series in its entirety, and a few miscellaneous Skidmore productions.



## **Private Tokens**

### **Destined For the Collector's Cabinet**

The royalty of the series, private tokens embody the ultimate in beauty, rarity, and provenance. It was immaterial that "their cost of production far exceeded their face value...as they were destined for the collector's cabinet..."

Most private tokens were commissioned by passionate individuals in search of numismatic immortality. The era's finest die-sinkers, among them Milton, Wyon, & James, were employed to turn ideas into art. The finished tokens were bestowed as gifts upon the individual's closest friends or traded to acquire other rare specimens for their own cabinet of provincial coins (tokens). In a few instances, exceedingly rare unfinished, and/or uniface, trial strikes preceded the completed token.

David Alves Rebello, a Jewish merchant, enthusiastic coin collector, botanist and naturalist, commissioned the first private token in 1795; 24 were struck in copper and 10 in silver. Many followed his queue. Sadly, Rebello died in 1796, prior to the issue of most private tokens. His memory is honoured by a penny token issued by J. Rebello (relation unknown); 28 were struck in copper and 8 in silver. The last private token was issued by narcissistic grocer Robert Orchard in 1803; 18 were struck in copper and 1 in silver.

The rarity of private tokens is astonishing, especially by American standards. According to the Sheldon scale of rarity, the "most common" private tokens are R-4; 76-200 known. More than half are rarer than an 1804 silver dollar (R-6; 13-30 known). Of the private tokens and trials presented in the two showcases, 25 are R-8, or between 1 and 3 known.



#### **The Sawbridgeworth Penny**



No other token in the "Conder" series is more revered than the legendary Robert Orchard Sawbridgeworth penny. It stands "head and shoulders" above all else; the nose reaching literally a full 4 mm. above the field of the coin. Three specimens are known; a fourth is rumored. The British Museum piece, as well as another held by a London coin firm, are badly damaged.

"The reverse depicts a distant view of a church to the right with trees and palings; and in the foreground an open book resting against the trunk of a yew which is growing on a small mound. Legend: \* SAWBRIDGEWORTH \* PENNY \* TOKEN \*; \*\* PAYABLE \*\* FEBY. XI \* 1801 \* in the exergue." Despite the heavy metal flow into the obverse portrait, and a huge reverse rim cud from K11:45 - K1:15, James's landscape design on this specimen is fully struck.

Robert Orchard, a grocer and tea-dealer in Soho, London, also manufactured chocolate and cocoa at Sawbridgeworth, Hertfordshire. He was quite taken with his image in copper and struck tokens with seven varying portraits between the years 1795 - 1804.

## **Private Tokens**

### **Destined For the Collector's Cabinet**

Among the artists who produced tokens, "his name stands pre-eminent." Birmingham die-sinker John Gregory Hancock, Sr. was a prolific artist; one of the select few retained by Matthew Boulton at Soho. His victory to engrave dies for the Anglesey coinage was only the beginning of a long and lucrative career designing and engraving hundreds of tokens and medals. Yet, his most prodigious "work" was undoubtedly his son, John Gregory Hancock, Jr.

The register of St. Philip's Church recorded John, Jr.'s birth as 24th of June, 1791. The young boy's earliest artistic challenge was on the Bishop Blaize die produced by his father several years earlier. He re-engraved a chalice in place of this patron saint's woolcomb, cracking the die in the process.

In Master Hancock's first "official" work, "Sir Original," his true genius is displayed. This piece, dated 1800, proclaims his age as 7 years. "To encourage a rare instance of genius," two of the most respected numismatic figures of the time, George Barker and Thomas Welch, championed and corroborated the die-work of this child prodigy. In addition to an affidavit by Hancock, Sr. confirming John, Jr.'s age, at least one of Master Hancock's tokens was produced "under the inspection of George Barker." Though the Barker and Welch pennies by Master Hancock are also dated 1800, his age is now given as 9 years.

The fate of John Gregory Hancock, Jr. is a mystery. After 1800, he is not heard from again, and nothing has been found in the records of Birmingham regarding his death.



# Tokens Take Center Stage In the Political Arena

The popularity of tokens with the public led to their evolution as instruments of social commentary and protest. Tokens expressed both pro and anti-government sentiments.

Tories vs. Whigs, the French Revolution, political activist societies, abolition of slavery, protest & propaganda, Thomas Paine, capital punishment, and the madness of a King are among the many subjects immortalized.



## The American Connection

Talbot, Allum & Lee mules, "Grate" halfpence, Washington large and small eagle cents, Liberty and Security pence and halfpence, Repub. Ameri. pennies, the "Theater at New York," Franklin Press, and Kentucky tokens were all made in Britain and are part of the "Conder" series.



# Thomas Spence: The First Socialist

## Thomas' Taunting Tokens Torment Tawdry Tyrants

Whigs and Tories saw the advantage of using trade tokens to spread their respective political views, but the champion propagandist in this medium is without a doubt Thomas Spence, "the first socialist."

Through his tokens alone, you can discover much about the man. Spence was a print & coin dealer in 1790's London, doing business at No. 8 Little Turnstile, High Holborn. He likened himself to Thomas Paine and Sir Thomas More, published an anti-government "penny-weekly" called *Pig's Meat* or *Lessons for the Swinish Multitude*, and was imprisoned seven months for high treason in 1794.

He was passionate about his cause, and dangerously radical for the times. For instance, on one of his dies Spence conjoined the heads of George III and an ass: "A MILLION HOGG, A GUINEA PIG." In Northumbria, a hogg was a newly shorn yearling sheep, thus the "MILLION HOGG" refers to the "fleeced" multitude. The "GUINEA PIG" was the swine on the guinea gold coin, aka George III.

Spence would cunningly marry dies, for a token that would pull a dramatic political punch. A client's change at his shop, "The Hive of Liberty," might have been a farthing with the legend, "Such is the Reward of Tyrants," the reverse of which displays a man, hanging!

*If half the wealth, and half the wind,  
That there was spent to no great end,  
Had been employed for to relieve,  
The wants of patriots that now grieve,  
It would have caus'd without alloy,  
For years to come, exquisite joy.*

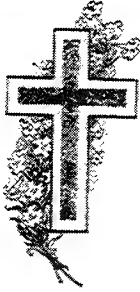
*Farewell, ye gorging parties, then  
Go feed like swine, ye are not men;  
Whate'er your parties you may call,  
You're all alike, so damn you all.*

*Tho. Spence*

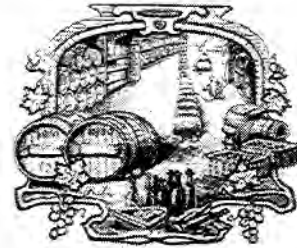




# Topicals: Limited Only By the Imagination



**Religion**



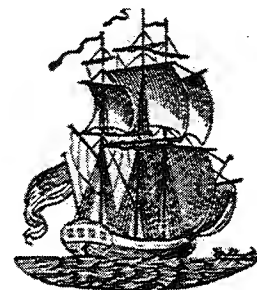
**Wines & Spirits**



**Numismatics**



**Pidcock's Menagerie**



**Ships**



**Historical Figures**

# **Denominations, Metals, Planchets, Edges, 19th Century Strikings**

**Denominations** Farthing, Halfpenny, Penny, Three Halfpence, Twopence, Threepence, Sixpence, Shilling, One Shilling Six Pence, Two Shillings, Halfcrown

**Metals & Planchets** Copper, Bronzed Copper, Silver, White Metal, Brass, Gilt, Silvered, Barton's Metal, Similor, Scalloped, Octagonal

**Farthings From Halfpenny Dies**

**Counterstamps**

## **On the Edge**

Edges are often referred to as a coin's third side. The possibilities within the Conder series are endless, including: plain (in or out of collar), lettered (multitudinous), milled (straight or diagonal), engrailed, compartmentalized, or combinations of the above. One token, that of Samuel Birchall of Leeds, is known with well over 100 different edges, virtually all of which are R-8.

## **19th Century Strikings**

Well into the 19th Century, coin dealers William Till, Matthew Young, and W.J. Taylor made tokens and restrikes which were attributed to the 18th Century series by Dalton & Hamer.

# **To Err Is Divine**

**Broken Dies**

**Die Progressions**

**Overstrikes**

**Double-strikes/Flip-over Double-strikes**

**Brockages**

# Prints & Provenance



## Mock Mayor Mania

*Dateline: 25 July 1781      Mayor of Garrat Election*

Following in the footsteps of such illustrious predecessors as Lord Twankum and Squire Blow-me-Down, knock-kneed dwarf wig dealer Sir Jeffrey Dunstan soundly defeated his opponents, the most noteworthy of which were Sir John Gnawpost, Sir Thomas Nameless, and leading contender, Sir Buggy Bates.

His speech of acceptance gripped the jubilant and drunken crowd. As he flung his trademark bag of second-hand wigs over his shoulder, Mayor Dunstan declared: "...my electors shall have porter at 3d. a pot; ...bread shall be sold at 4d. a quartern loaf, and can be brought fairly to market, not stived up in granaries to be eat by rats and mice; and that neither Scotchmen or Irishmen shall have a seat in our parliament."

The tiny hamlet of Garrat, once described as "an insignificant dirt village in the parish of Wandsworth," reached its finest moment as the nearly 50,000 delirious spectators ran the pubs dry, the only drink left being water which sold at 2d. a glass.

## Dimwit Dimsdale Dumps Dunstan

### Cook's Complaints Crumble Clod's Crumpet

*Dateline: 25 August 1796      Mayor of Garrat Election*

Muffin man Sir Harry Dimsdale defeats imprisoned incumbent Sir Jeffrey Dunstan with his Emperor Anti-Napoleon platform. His hilarious acceptance speech was cut short, as fruiterer and oyster merchant Sir George Cook, accusing Dimsdale of bribery and corruption, tried to claim the title for himself. An unsympathetic crowd dissipated amidst boos and cat-calls.



*Dateline: 1 April 1797*

We are saddened to report the untimely death of Sir Jeffrey Dunstan, former Mayor of Garrat. Two years in goal for seditious expressions, and excessive drink led to his demise. His corpse, fortunately saved by some friends from body-snatchers, now rests in St. Mary's Churchyard, Whitechapel.



The legendary collection of Sir George Chetwynd, the second baronet, was undoubtedly one of, if not, the finest ever assembled. He collected tokens as a youth at the time of their issue, but in 1830 set out to perfect his collection. For the next twenty years, until his death in 1850, he was able to purchase the best specimens, privately and at auction, from many famous collections.

In this original letter, Chetwynd asks private token issuer George Barker, Jr. for the opportunity to view his cabinet of provincial coins. Chetwynd's "carrot" was a haunch of venison, and glowing praise of Barker's tokens.

The Sir Harry Dimsdale token is known to "Conder" enthusiasts simply as "The Muffin Man." The piece presented here is the Chetwynd-Davis specimen, one of four known.

Grendon Hall, Sept. 16<sup>th</sup> 1831.

My dear Sir,

I request your acceptance of a Haunch of Venison. —

Allow me to ask the earliest day on which you are likely to be disengaged after the 28<sup>th</sup> inst. as I feel anxious to avail myself of your kind permission to inspect your valuable and interesting Cabinet of Provincial Coins. —

I am just returned from Leacomb, and have been highly gratified in seeing Mr. Stephenson's Collection of Coins which are exceedingly fine and comprises many brilliant and rare specimens, equalled by no one but yourself.

Believe me,

My dear Sir,  
Very faithfully Yours,  
George Chetwynd

George Barker Esq.  
Solitor in Law

# Collecting: An Unruly Passion

*Excerpt from The Numismatist May 1950*

## **In Memoriam Ole P. Eklund, A.N.A. #1961**

"The death of O. P. Eklund, on February 22, 1950, will bring sadness to the entire membership of the American Numismatic Association, who have enjoyed reading his articles on copper coinages of the world for many, many years. He was 76 years old.

He moved to Spokane in 1908. ...Over thirty thousand books are housed in his library. ...The lower two feet of bookcases hold drawers of orderly arranged coins of every country of the world, more than 40,000 different and he prided himself on having coins in prime condition.

Mr. Eklund was very proud of his A.N.A. Award in 1945, when he was termed the Leading Collector of Copper Coins of the World. It is not generally known that he was totally deaf. ...He kept pads and pencils handy for visitors. One forgot about the work involved in visiting him for an afternoon, because of all that one could learn from him in a short visit.

Mr. Eklund had little formal education, but taught himself to read French, German, Italian and the Scandinavian languages through his research work on his coins. He had a fine command of English also, as is proven in his many brochures and reprints from the Numismatist.

Mr. Eklund never married. He told me at one time that he could not afford both a wife and coins. He lived seventeen blocks from a post office, and he always walked this distance to mail boxes of coins to you and me. He did this even to his last year. He also worked by coal-oil lamp and used no electricity. He made thousands upon thousands of his own little coin envelopes. If you find yourself with a coin in a small homemade white envelope with painstaking small clear vertical script on it, the chances are it was Mr. Eklund's - so prize it! In spite of the economies he practiced, he was the most generous of friends. He never sold a coin for more than it cost him, although he knew its value to be greater than he asked. He said that he felt he should pay a premium for the chance to hold the coin first. We have all lost a wonderful friend!"

Mrs D. Dee DeNise (*ANA Librarian 1951-1957*)

Collectors Richard Dalton & Samuel Hamer are responsible for one of the most precise collector companions ever written; the definitive reference book on this series, The Provincial Token Coinage of the Eighteenth Century.

The original volume was released in fourteen parts over a seven year period from 1910-1917. The scope of their undertaking was tremendous. According to Dalton & Hamer, the series is comprised of approximately 4500 different dies, which, including edge inscriptions, die variations, marriages and metals, result in over 7000 varieties. Since its publication, very few new varieties or edges have been discovered and most of Dalton and Hamer's rarity ratings have proven accurate. The volume, referred to by collectors as "D & H," contains over 4000 high quality plates, and has been reprinted four times.

This 567 page reference is testament to Dalton & Hamer's passion for history, art, numismatics, pedagogy, and the incomparable 18th century British token series.

*The Eklund collection of 18th century tokens was the cornerstone of this collection, over eighteen hundred pieces procured on July 16, 1979. The purchase transformed a collecting interest into a passion for this twentieth century couple. Inspired to pursue the finest and rarest specimens, the quest for knowledge led to the inner sanctums of the British Museum. Over a five-day period in 1980, the massive collection was meticulously studied. Acquiring the great rarities involved numerous trips abroad for further research, and to buy privately or in auction.*

*Twenty years of upgrading and building upon the Eklund "foundation" has brought this collection to over 3000 pieces, impossible to exhibit in its entirety. It has been a privilege to share this part of it with you.*

*Great collections are built over time, not overnight. Patience, perseverance & passion are essential. Eventually the torch will be passed. Until then, we are but caretakers for these coins, responsible for their safe passage to the next generation of collectors.*





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# English Tokens Honor Romaine

By R. C. Bell

Newcastle Upon Tyne, England

The Reverend William Romaine was born on September 25, 1714 at Hartlepool, County Durham, England. His father was a French Protestant who had fled to England on the revocation of the Edict of Nantes, and earned his living as a corn dealer. When William was 10 he attended a school at Houghton-le-Spring, and then went to Oxford where he graduated as a Bachelor of Arts in 1734 and a Master of Arts in 1737.

He became a curate at Loe Trenchard, in Devonshire, and was later curate of Banstead and Horton, near Epsom. Here he became known to Sir Daniel Lambert, who was appointed Lord Mayor of London in 1741 and Romaine became his chaplain. At first he was influenced by Wesley's views of the Atonement for all men, but later his friendship with Whitefield converted him into a Low Churchman with extreme Calvinistic principles.

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## Seventh In A Series

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After he had been in London for some time he became depressed with his lack of success and decided to return to County Durham. On his way to the waterside to arrange the passage, he was accosted by a stranger who asked if his name was Romaine.

On hearing that it was, the stranger replied, "I thought so, from the likeness to your father whom I knew well." During the conversation that followed Romaine confessed that he was about to leave for the north, as he had failed to obtain preferment in the metropolis. The stranger persuaded him to remain and promised to try to obtain for him the lectureship of the parish of St. Botolph.

The attempt was successful, and the meeting with the stranger was a turning point in the great preacher's career and was regarded by him as



The Reverend William Romaine

an act of divine intervention. The following year he obtained a morning and an evening lectureship at St. Dunstan's in the West.

In 1750 he was appointed a morning preacher at the fashionable St. George's in Hanover Square, but the huge crowds of poor Londoners who flocked to hear his preaching angered the rich parishioners. They were also dismayed at his support of Whitefield's views and placed pressure on the vicar to secure his junior's resignation.

At this time St. George's enjoyed a monopoly of "fashionable" weddings, which continued for over a hundred years. It was in this church that on September 6, 1791, Sir William Hamilton married Emma Harte, an act described by Horace Walpole in a letter: "Sir William has just married his gallery of statues," alluding to Sir William's fame as a collector of objects d'arts, and his wife's as an artist's model.

Emma Lady Hamilton later earned immortal fame as the mistress of



St. George's Church, Hanover Square

Horatio Nelson. F. Locker satirized a fashionable wedding at St. George's with the verse:

"She pass'd up the aisle on the arm of her sire,

A delicate lady in bridal attire,  
Fair emblem of virgin simplicity.

Half London was there, and, my word!  
there were few

Who stood by the altar or hid in a pew,  
But envied Lord Nigel's felicity."

Shortly after Romaine resigned from St. George's he was also deprived of his morning lectureship at St. Dunstan's and was only allowed to use the church after seven in the evening. The wardens refused to open the church doors until the exact time, and failed to provide lighting so that Romaine frequently took the service by the light of a single candle held in his left hand. Eventually the Bishop of London happened to note a large crowd waiting outside the closed door of the church and asked the reason. Thereafter Romaine was allowed proper facilities.

In 1755 Romaine married a Miss Price and they had two sons and a daughter. One of the sons became an army captain and died at Trincomalee in 1783. In 1756 Romaine became the curate and morning preacher at St. Olave's, Southwark, and in 1759 he occupied the same position at St. Bartholomew's the Great.

Two years later he went to Westminster Chapel but was forced to resign within six months through the hostility of the dean and chapter. In despair he contacted Whitehead in America and was offered a living in



**Church of St. Bartholomew the Great, London**

Philadelphia at \$3,000 a year, but he decided against leaving England and stayed on at St. Dunstan's. He preached a series of charity sermons and acted as assistant to Archbishop Secker at Lambeth.

He finally obtained a church of his own in 1764, St. Anne's in Blackfriars, and within a few months a gallery had to be built to accommodate his huge congregations. He was a powerful preacher and was strongly opposed to dissenters. Besides numerous religious tracts, eight volumes of his sermons were published, and for 30 years he was one of the most popular preachers in the metropolis, remaining at St. Anne's and becoming a central figure in a movement preaching the doctrine of revival.

He died on July 26, 1795, and at his funeral the city marshals mounted on horses preceded his coffin, while nearly 50 private coaches followed it, and the streets were densely packed with mourning citizens of London.



**St. Olave's Church, Southwark**



**Wot's All This, Then?**  
**or,**  
**Thumbing Your Nose At Time and Space - and the Collector**

Everybody has a favorite reason for collecting eighteenth-century British tokens. Some do so because of the historic nature of the series, some for their beauty, others for a connection with an ancestral home (which is one of the reasons why I like the Anglesey series: part of my family came from North Wales). Among other reasons for collecting, the elements of humor, satire, and whimsy can also have their place. Often, the humor involves wry observation about current conditions or politicians (as with a series of halfpennies and farthings by Thomas Spence and others). Occasionally, the humor comes at the expense of the onlooker or collector. Denton's 'blockheads' farthing of 1795 (D&H 1053) falls into such a category. It shows two simpletons with the legend WE THREE BLOCKHEADS BE. If you said, 'I only see two blockheads here; who's the third?', I imagine the maker would have replied, 'You are'. There were several other tokens which poked gentle fun at the collector - biting the hand that fed them, so to speak. But I recently came across a token which thumbs its nose at me over a chasm of two hundred years. And it becomes more bizarre each time I look at it, daring me to explain it if I can.

It is a well-known Yorkshire halfpenny (D&H 53), purportedly issued by a Leeds chandler named Richard Paley. The piece is one of a baker's dozen which Paley is assumed to have put into circulation in the early 1790s; along with most of its fellows, D&H 53 is not especially rare. But when we begin looking at it closely, it repays our attention, becoming stranger and more whimsical each time we examine it.

The obverse has a half-length bust of Bishop Blaze, holding a wine cup and a book. Its legend reads SUCCESS TO THE WOOLLEN MANUFACTORY. The reverse displays the arms of the town of Leeds, surmounted by an owl, with the legend LEEDS HALFPENNY and the date. In common with all of Paley's other tokens, the date on D&H 53 is 1791. It is in the combination of obverse design and reverse date that the token first announces that there is more to it than meets the eye.

The obverse die which produced this token was badly cracked - so much so that the lower part of the die was beginning to separate from the upper. Such dramatic deterioration can come from a number of accidents or from simple, excessive use. But Dalton and Hamer suggest another reason, which is the real one. They observe that the die was altered from one for a totally different issuer in a town on the other side of the kingdom - that the die had in fact started out with a wool comb in place of the wine cup. This certainly makes more sense in terms of the identity of the saint: Bishop Blaze was the patron saint of wool combers, and one can see traces of the Bishop's comb beneath the wine cup. We can in fact identify this die in the production of another halfpenny token (Devonshire D&H 2) for Samuel Kingdon, who was involved in the woolen trade in the town of Exeter, in Devon. The choice of Bishop Blaze was a logical one for an Exeter token: the town was an ancient center for the trade, and the wool comb was traditionally associated with this early Christian bishop - who was tortured by having his flesh torn to pieces by iron combs. John Gregory Hancock, Sr. was responsible for the Exeter token, and he also prepared the tokens for Mr. Paley. There is one small problem: Hancock's Exeter tokens are dated 1792; his Leeds tokens are dated the previous year. In other words, unless we are very quick with an explanation, it would appear that Hancock attempted to substitute a wine cup for his comb, cracked his die in the process but used it anyway, to strike flawed coins for Leeds *the year before he struck perfect coins with it for Exeter*.

There must be an explanation, and we are presented with a number of possibilities. Paley's pieces may have been back-dated. Or Kingdon's pieces may have been dated a year later than they were actually struck. In each case, one would naturally ask why this should have been done. But *somebody* was playing with time and space, and the most likely candidate was the coiner, John Gregory Hancock, Sr.. And he had a final trick up his sleeve.

Everyone knows that tokens frequently included a pledge of payment on their edge, a tidy way of keeping obverse and reverse legends from becoming too crowded. Normal tokens for Mr. Paley read PAYABLE AT THE WAREHOUSE OF RICHARD PALEY . x x . , and Kingdon's Exeter pieces read PAYABLE AT THE WAREHOUSE OF SAMUEL KINGDON . x . In each case, the dots and x's form something of a signature, and we see it or a close variant on virtually everything Hancock ever did. But D&H 53 has a completely different edge, relating to a

completely different coinage for a completely different place - one with which the coiner had indeed had intimate connections several years previously, but not recently. The edge of D&H 53 reads PAYABLE IN ANGLESEY LONDON OR LIVERPOOL . x .

What is going on here? Did Hancock have a few blanks left over from his Anglesey halfpenny coinage of 1788, pressing them into service in 1791 (or 1792, or both years). Why would he do that? If he were making a sizable order for Richard Paley (which he was, five tons' worth), surely he would have taken care to correctly mark his coins with Paley's promise to pay. It is true that genuine trade tokens sometimes left the mint with incorrect edge lettering, due to simple error. This happened to Matthew Boulton's state-of-the-art mint on at least one occasion, and one might well expect it in a busy establishment with several simultaneous clients, such as the Hancock mint in the early 1790s. But there are at least two other cases in which we see incorrect edge lettering. We see it on counterfeits. And we see it on pieces created for collectors.

And here, I think is where we shall find an explanation for the enigmatic token from three places and two years. My D&H 53 was struck off-center, something rather uncommon on those tokens which Hancock created for legitimate trade. It is also lightweight. Hancock's Anglesey tokens of 1788 commonly weigh 14.5 grams or so, and pieces for Exeter around 12.6, and his other tokens for Richard Paley about the same (which would make sense, because they were struck within a few months of each other). My Paley token with the reworked die comes in at 10.7 grams. Even allowing for wear, this is a significant difference. It is possible that the coin is a complete fake - which would explain the light planchet but not explain how a back-alley forger came up with two perfectly legitimate dies (for the reverse die was indeed used on Leeds coinage: you will see it and its distinctive flaw above the shield on D&H 52). If we take the odd juxtaposition of dates and dies, the off-center strike, and the notable weight variance together, we may come to a fairly certain conclusion that the piece was made for sale to collectors. It was probably created around the middle of the decade rather than at its beginning, because by then a keen collector market for such caprices existed.

It was the first time this happened, and it would certainly not be the last. But those creating instant rarities usually concentrated on the edges of their wares, marrying new edges to



old issuers, thereby creating new and interesting varieties. The juxtaposition of two dies at temporal variance with each other with an edge at variance with both suggests the humor and panache of a master, a ghostly joke perpetrated two centuries ago by a token pioneer, John Gregory Hancock, Sr.

—R. G. DOTY





Mid. #363  
Obverse



Mid. #363  
Reverse

## JOHN PALMER OF THE MAIL-COACH SERVICE VILLAIN OR VICTIM

To write an article about John Palmer and the mail-coaches, the writer first has to distinguish the one John Palmer from all the others. Our John Palmer had connections with the theatre\* as we shall see, but we should not confuse him with the older and semi-famous actor John Palmer. If you were to read about the actress Mrs. Jordan - a fascinating story - you will find many references to this Palmer actor in association with her performances. A much earlier (1738) "John Palmer", who a researcher may encounter was also connected with stage-coaches and was a Yorkshire highway robber using this assumed name - what a coincidence. But the John Palmer most often confused with our's is the one nearest to the mail-coach John Palmer, his father. From here on out I will always refer to him as the elder John. John Palmer the elder evidently also was born in Bath like his son since it was the grandfather who originally moved to Bath, possibly from Farringdon. He was also named John Palmer - are you confused yet? Our John Palmer is thought to have been born in 1742, the third child of the elder John who was married to a Miss Figgins in 1737. The first child born was Elizabeth who has some importance to our tale while the second child, also a daughter, was named Mary.

John the elder was a successful business man being both a brewer and a maltster. Being successful financially, he joined with nine other gentlemen to create a Bath theatre, the Orchard Street Theatre, first opened in March of 1750. At this point one has to understand an official theatre had to be patented (licensed by the Crown) to avoid difficulties and occasional closures. At this time only Drury Lane and Covent Gardens were patented. The elder John bought out his partners and initiated action to obtain a license in order to eliminate competition by getting this Bath monopoly. Now enters the token's John Palmer. Three characteristics about him become apparent at this point in the story. As his father would have attested to his son, John had a stubborn streak. He was the sort of man who determined his own destiny. It seemed to the elder John an opportune time to send his son to London to obtain the theatre patent at the age of twenty-one. This is a sure indication of his capabilities and the maturity of this young man in order to accomplish this difficult task. The third personality trait, which he had in abundance was to be able to ingratiate himself with others. A necessary ability for the task ahead, needed to open doors to people in high places because in those days things were done with influence. Well he did obtain the Royal patent, and the Bath theatre became the first one patented outside of London. By the time he was twenty-six, they had a similar patent on the Theatre Royal in Bristol. Also by this age he had pretty much taken over the management of the two theatres from his father.

\* Please forgive me for the English spelling of theater through out.

In reading a biography of the Bath painter, Thomas Gainsborough (1727-1788) we discover he had a close friend in Thomas Linley, the composer and Bath orchestral conductor. Thomas, you see had a passion for music. His other relaxation was horseback riding in the country with another close friend, John Palmer (the elder I presume.) Nevertheless the younger John Palmer made acquaintances through his father and his management of the theatres. For example, Sheridan was a very frequent member of the Gainsborough circle as he married Linley's daughter Elizabeth - a marvelous story to be told at a later time. David Garrick naturally kept an eye on the Bath theatre and visited there often and had his portrait done by Gainsborough. One of young Palmer's earliest friends was Lord Camden (Sir Charles Pratt) who was to be of great influence later with the mail-coaches. He was also acquainted with many actors and actresses such as Colman, Harris and Henderson. The actor John Henderson, a protege of Garrick's, was responsible for getting Palmer to bring Sarah Siddons (nee' Kemble) to the Bath theatre though at a later date.

Well one could spend a lot of time with John's acquaintances and with the Gainsborough circle and the Orchard Street Theatre. We know from the mail-coach tokens (Mid #363-366) issued in 1796 -1797, John Palmer was responsible for establishing this service. But many years ago I was surprised to learn he was let go after a relatively short duration as Comptroller General, and I have been curious about him ever since. What happened to cause him to be ousted? Let us first discover how he established the mail-coach system. Palmer was a frequent stage-coach passenger traveling between London, Bath and Bristol with his theatre management in order to seek good actors and scenery artists. Also his father's business required frequent mailing to exchange funds and correspondence. The penny post at this time was carried out by teenage boys - a kind of pony express - and while they were usually underpaid and often unreliable, they were often robbed being defenseless. It was so bad people were encouraged to send script payments cut in half by two different letters. Palmer's observations were that a man could mail a letter, get on a coach and arrive at the same destination nearly twice as fast as when the letter arrive. It was illegal to carry



C O U R I E R A N G L A I S

A post boy with mails—1774. "The idle boy without character, mounted on a worn-out Hack . . ."

a letter on your person, thereby avoiding paying postage, but many took the risk for speed and safety sake. Palmer had a role model in an older Bath character named Ralph Allen, by then a wealthy man with a huge mansion who had fought the Post Office bureaucracy to bring about a more efficient routing of the mails. We do not know if Palmer ever met him, but he certainly knew about him. John's concept was to send the mail by fast, tightly scheduled coaches using retired military men as guards. By 1782 Palmer had his mail-coach scheme worked out and was determined to give it his full attention, and so he parted with his interests in the theatres. However, he had to fight the recalcitrant and entrenched Post Office which sought no improvements. It is interesting to note, it was Philip Allen, a nephew of the postal reformer who was one of those opposed to Palmer. It was not until after the overwhelming election of William Pitt the Younger in March of 1784 that he was able to convince Pitt to allow him to have a trial run. This at John's own expense.



The original Bath and Bristol mail coach, 1784.

Needless to say, the test run from London to Bristol was a magnificent success. Yet there were still Post Office officials with invested interests who tried to foil his scheme. But with Pitt's authority and backing Palmer was able to continue with his plans through his stubborn determination but still spending a great deal of his own money. There is much detail about this whole adventure which must be left out in this brief narrative. The important facts, not to be slighted, are to mention the people John chose to help him. It is natural he would seek out close friends from his theatre management days to participate in the new system. **Thomas Hasker**, a long time boyhood friend was put in charge of the day-to-day running of the coaches. John's eldest sister, Elizabeth had married a Bartlett and Palmer made their son, Barnaby his personal clerk. **Barnaby Bartlett** was to remain successfully with the Post Office through out his entire career. Another important individual to the Postal service who joined it in Bristol just prior to Palmer's coach scheme - who we will hear much about later - was **Francis Freeling** who initially was an "unattached" Surveyor. Now enters a rogue. An actor and would be dramatist who was free with drink and loose with his finances was made Palmer's chief executive. This was **Charles Bonnor**, who John was continually bailing out



of financial difficulties. He had once fled to France while as an actor to avoid his debts for some years, but John helped him so that he could return. What was the ultimate attachment between these two will never be completely known. Maybe John kept him in his own employment so he would repay the loans back.

And now the intrigue and scandal begins. The next character to be mentioned is Lord **Thomas de Grey Walsingham**. There were several turnovers in the position of Postmaster-General in the early days of the mail-coach system. However, Walsingham was the biggest problem to John Palmer. Clearly there was a personality conflict between the two although Walsingham was always correct in his behavior to Palmer and did admire him. John was the equivalent to the ambitious, money hungry, pushy, hard driving company CEO of today. (Not to mince any words.) It has been a criticism of Palmer that he was in this scheme purely for the money. And why not! Yes, he hoped to get rich and yet he was willing to advance a great deal of his own money to initiate the new system. We have to remember to judge the times not by our current standards for those times were different. Ultimately his system was a tremendous improvement and very popular with the public. He had negotiated by August 5th, 1786 to become Comptroller General of the Post Office at a salary of L 1,500 a year and a bonus of 2 1/2 percent of all revenue above L 300,000 per annum through the authority of Pitt. This was understood by John to be a rather independent position as far as the mail-coach system was concerned. Thomas Walsingham, on the other hand was the ultimate, micro-manager and "bean-counter." He had been placed in this position just for these qualities since there had previously been some monetary irregularities not associated with the mail-coaches. This man was such a micro-manager (to use an accurate modern term) that every letter or memo had to endure his scrutiny and approval. Today in the British archives we can see his under linings, marginal notes and initials on almost every document. John Palmer was a man of action, an independent initializer and his superior must have been a real pain in the butt. John's main undoing was he was headstrong and loose with his tongue. What was worst still, was his opinions often found their way into his correspondence and are there to read today. Three main events brought about the final crisis. If we will remember George III's 1788 madness attack, we will remember he recovered in the spring of 1789. Early that summer he recouped at the mineral springs at Cheltenham. Without Palmer's help Walsingham, probably to enhance his own image, initiated a special mail-coach service there to handle the king's abundant correspondence. Not knowing the details of the business, the service ended up financially extravagant and included new uniforms for the coachmen. To say the least, John was "P.O'ed" (and that does not stand for Post Office!). Palmer not above using his own form of sabotage, delayed the funding for it. Next John sent Freeling to Scotland in 1790 to work out mail-coach arrangements there which Francis successfully achieved. Freeling, however, wrote a letter of congratulation to Lord Ashburnham for his cooperation with the new regulations which unfortunately found its way to Walsingham. It was Walsingham's turn to be upset as he took immediate umbrage and canceled all the new plans. The final conflict came about because of late deliveries. John claiming Walsingham's nit-picking was slowing things up and Walsingham wanting a complete accounting from every Department with signed receipts. But before we go on we need to back track to Palmer's chief executive, Charles Bonnor. (His title = Deputy Comptroller General.) Bonnor, to be quite blunt, was financially irresponsible, at least with his own money, but here he was entrusted with the

handling of considerable payments to coach owners and coachmen's pay. On top of this he did not have the kind of education to provide himself with the necessary math. The first mysterious incident which occurred was an "unfortunate" fire in his office in 1788 which did considerable damage to his office, but it was detected early enough to prevent damage to the entire building. The second suspicious occasion was a break-in to his office with paper lost or destroyed so records of funding could not be documented. In either case there was nary a culprit ever apprehended. At about this time John Palmer was losing some of his enthusiasm for Bonnor, and to make it even worse, word got back to Bonnor. John knew Bonnor had some experience with coach construction and later found out Bonnor had a part interest in one of the coach providers - a clear case of conflict of interests. He tried to persuade Bonnor to resign in order to join the coach firm to resolve the issue. Instead Bonnor had his interests bought out at a handsome profit to himself. Another unsettling aspect to Bonnor was his ability at pamphleteering his way out of difficulties by publishing only his side of the story.

Back to the final episode. Because of the mail delays the merchants were to hold a meeting February 1792 at a London tavern in Fenchurch Street to protest about these delays. John Palmer's greatest mistake was once again to trust Bonnor. He encouraged Bonnor, in confidence, to suggest that the blame for the delays should fall on Walsingham when he attended the meeting. You guessed it! In all practicality, Bonnor went straight to Walsingham and confessed of Palmer's plot. When accusations were exchanged to the Postmaster-General, Bonnor produced Palmer's private letters to himself in which John unwisely revealed his true, unflattering attitudes about Walsingham and other government overseers who seemed to be stumbling blocks to his system. Palmer quickly tried to suspend Bonnor for his infidelity and took his keys away. Walsingham ordered Palmer to reinstate Bonnor, Palmer refused and Walsingham suspended Palmer. William Pitt stood aside from the unpleasant situation. Freeling and Barnaby Bartlett naturally supported Palmer. Freeling's support is significant because he was highly regarded and became Sir Francis Freeling (Baronet), Secretary of the Post Office, 1798 to 1836. The mail-coach service continued to be a very successful enterprise without Palmer because of the superior working knowledge of Thomas Hasker and his dedication to the system. The mail-coach service ended in 1836 and was eventually replaced by railroad cars sometime after this date.

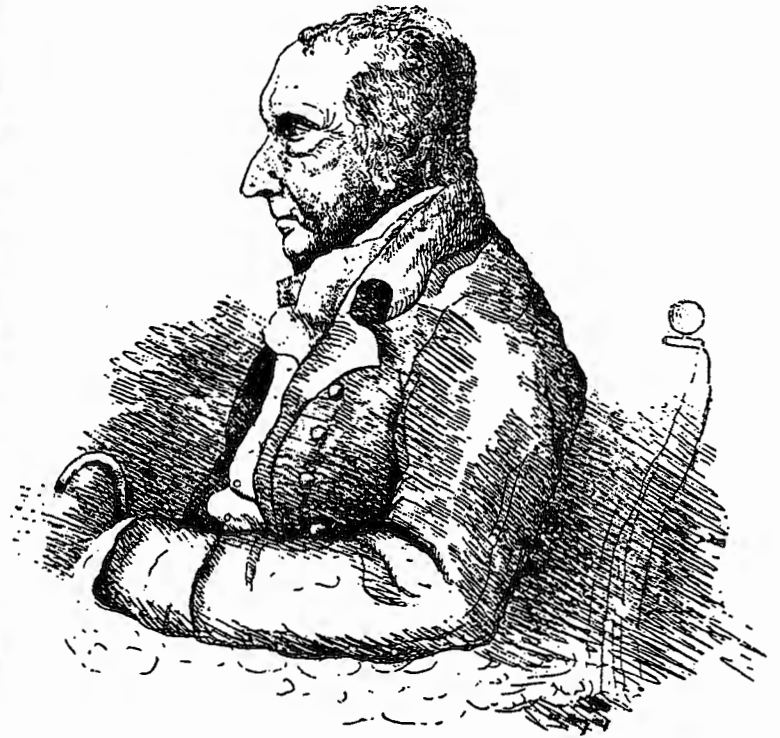
So was John Palmer a villain or a victim? Charles Bonnor gets to head the mail-coach service, probably as he was to foresee, but not with the same title, respect or pay. He is finally ousted himself for taking a bribe to allow a man's son to get a Post Office position in 1794. He is last heard from in a newspaper article where he throws himself into the King's Bench Prison to avoid his debts but still collecting his L 400 a year annuity while thumbing his nose at his creditors. John Palmer, the founder of the mail-coach system and instigator of a pension plan for his mail-coach employees becomes Mayor of Bath (1796 and again in 1809.) In between these years he is elected representative to Parliament for Bath from 1801 to 1807. Sometime after his suspension and final dismissal on April 1793 he is recorded to have gone to see Bonnor's wife to help the family financially in case they are in need. He seems never to have learned. Meanwhile Bonnor, using the means of pamphleteering lays all the blame on John Palmer building himself up in the eyes of the public. Unfortunately these pamphlets and Palmer's letters to Bonnor still exist and John's

responses, if any, do not. John had a long struggle ahead to get the financial rewards he claimed due himself. These claims are eventually fulfilled over a period of time especially the final installment before his death in 1818. (The 2 1/2 percent bonus initially promised him.) This installment was brought about by the efforts of his eldest son, Major-General Charles Palmer. I must acknowledge Palmer's nephew Barnaby Bartlett was among those at John's funeral. Besides the tokens issued in the late nineties, the best tribute to John Palmer may be the silver chalice given to him by the Glasgow Chamber of Commerce and which can still be visited now in the city of Bath.

Richard Bartlett CTCC #104



The Palmer Cup—presented to John Palmer by the Glasgow Chamber of Commerce and given to the City of Bath by his grand-daughter, Miss Henrietta Louise Palmer in 1875.



John Palmer, at the age of 75 ; (from an etching by the Hon. Martha Jervis, dated 30th. May, 1817).

## The Pickwick Papers & LATE 18TH CENTURY TOKENS

One of the most enjoyable and relaxing novels by Charles Dickens, is The Pickwick Papers. It takes a while to read this book. But reading it and others by this great and beloved author can reveal many references to the tokens of Dickens' time and the time period for the settings for his stories. The chapters dealing with Mr. Pickwick, Sam Weller (his servant) and the Pickwickians (his traveling companions) and their celebration of Christmas are known to most of the world in a nostalgic way. In addition, I might add, I have come to appreciate my favorite author more since I became involved in the collecting of the tokens of the late 18th century. Discovery of references to the tokens and times, which had been hidden from me on a previous reading of this novel became vivid and apparent this time around.

References to prison life, debtor's jail, counterfeit money (tokens?), traveling on the mail coach, and the industrial city of Birmingham are among the portrait-like descriptions of the life of some of the English portrayed by this author. Let us see, as Mr. Micawber would say -- "what turns up" when we explore just the few mentioned.

The references to prison and prison life are to "the Fleet", a debtor's prison not unlike, I suppose Newgate prison which is depicted in a series of Middlesex tokens. The conditions described by Dickens were probably similar in the other debtors prisons of the time. A description comes to us from Chapter XLI -- "The Ways of the Place" :

It was getting dark; that is to say, a few gas jets were kindled in this place which was never light, by way of compliment to the evening, which had set in outside. As it was rather warm, some of the tenants of the numerous little rooms which opened into the gallery on either hand, had set their doors ajar. Mr. Pickwick peeped into them as he passed along, with great curiosity and interest. Here four or five great hulking fellows, just visible through a cloud of tobacco-smoke were engaged in noisy and riotous conversation over half-emptied pots of beer or playing at all-fours with a very greasy pack of cards. In the adjoining room, some solitary tenant might be seen, poring, by the light of a feeble tallow candle, over a bundle of soiled and tattered papers, yellow with dust and dropping to pieces from age: writing for the hundredth time, some lengthened statement of his grievances for the perusal of some great man whose eyes it would never reach or whose heart it would never touch. In a third, a man, with his wife and a whole crowd of children might be seen making up a scanty bed on the ground, or upon a few chairs, for the younger ones to pass the night in...

More to the point about being in jail for debt, which is why Mr Pickwick is in the Fleet prison in the first place, is the Somersetshire token which admonishes the user to "Remember the debtors in goal". Its reverse depicts "...a female seated directing a boy with a key to open the prison doors." Chapter XLII - "The Poor Side" reminded me of this token through the following passage:

The poor side of a debtor's prison, is as its name imports, that in which the most misersable and abject class of debtors are confined. A prisoner having declared upon the poor side, pays neither rent nor chummage. His fees, upon entering and leaving the gaol, are reduced in amount, and he becomes entitled to a share of some small quantities of food: to provide which, a few charitable persons have, from time to time, left trifling legacies in their wills. Most of our readers will remember, that, until a very few years past, there was a kind of iron cage in the wall of the Fleet Prison, within which was posted some man of hungry looks, who, from time to time, rattled a money-box, and exclaimed in a mournful voice, 'Pray remember the poor debtors; pray, remember the poor debtors.' The receipts of this box, when there were any, were divided among the poor prisoners; and the men on the poor side relieved each other in this degrading office.

One of the first things I learned when I began to become acquainted the Late 18th Century Tokens, was about the presence of what are now called imitation regal or "bungtown" tokens. The users of these tokens were frustrated with them and for the most part knew or felt that they were pretty much worthless as money of intrinsic worth. Sam Weller refers to them at one point in the novel when he remarked that a "gen'lman (had received) two doubtful shillins and sixpenn'orth o' pocket pieces



for a good half-crown". Could the "pocket-pieces" have been these tokens?

Next in Dickens' novel we find references to traveling in the mail coach. I couldn't improve upon R.C. Bell's "Token Tales" from the December issue of the Journal. This story, told from the memory of a man who had actually experienced such a journey is recorded forever thanks to Mr. Bell and is amply dealt with in Chapter XLIX-"Containing the Story of the Bagman's Uncle." The illustration captures the spirit of the journey.

One of the last references in this book and one that was very vivid for me was the description of the city of Birmingham. There were many tokens struck which mention the name of Birmingham. The following description is recorded as Mr. Pickwick enters that city by mail coach and is contained in Chapter L - "The Great Town of Birmingham":

It was quite dark when Mr. Pickwick roused himself sufficiently to look out of the window. The straggling cottages by the road-side, the dingy hue of every object visible, the murky atmosphere, the paths of cinders and brick-dust, the deep-red glow of furnace fires in the distance, the volumes of dense smoke issuing heavily forth from high toppling chimneys, blackening and obscuring everything around; the glare of distant lights, the ponderous waggons which toiled along the road, laden with clashing rods of iron, or piled with heavy goods-- all betokened their rapid approach to the great working town of Birmingham.

By now many of the tokens from this series seem like old friends to me - I have been taking care of them for so long. As you can see from the subject of this article, finding references to them in a good novel by my favorite author doubles the fun of owning them and knowing about them. So on to the next book by this great author. Maybe I'll find something new to write about.

by: Tom Fredette, CTCC #60



MR. BOB SAWYER WAS SEATED: NOT IN THE DICKY, BUT ON THE ROOF OF THE CHAISE.—Chap. I.

# Davis' Nineteenth Century Token-Coinage . . . A Preliminary Inventory by Harold Welch

W.J. Davis' work on the nineteenth century tokens has stood as the standard work for nearly one hundred years. Now the likely successor is just coming out, Paul and Bente Withers', *British Copper Tokens, 1811 - 1820, The Tokens of England, Wales, Scotland and Ireland including the Channel Islands and the Isle of Mann*. I have yet to see it, but early reports are very favorable.

Despite the fact that I collect the 18th century tokens and not those of the 19th century, Davis' book is one of my favorites. It's excellent introduction is one of the best overall summaries of all three major token producing periods. In addition summaries and background information are given for the early token literature and authors. Portraits of early collectors and authors, interesting illustrations and reproductions of the title pages of earlier works and a wonderful collage of "Contemporary Collectors" make this a work that will never be entirely superseded.

As I wrote in the first issue of *The Conder*, it is my intention to compile a book detailing the provenances of individual volumes of the major token works. In most cases only copies with important prior ownership or interesting annotation, etc. are to be included. As *Davis* was issued as 258 individually numbered copies, I have decided to include all of the copies that I can identify as a sort of a survivor ship record. As *Davis* may be on the verge of being replaced as the standard reference after a century, perhaps now would be a good time to review the copies that I have found. **If you own an original copy of *The Nineteenth Century Token Coinage*, I would be most grateful to hear from you.**

## Davis' Working Copy - Unnumbered More Likely J.H. Dormer's

This description comes from Classical Numisma-

tist's Group's 1994 sale as noted. The same description was referred to in Davisson's Sale:

This appears to be Davis' working copy. It is not numbered, as are all original copies of this work, the introductory text, pages i-xlvi are not present, pages 1-24 are hand written, not type set, and on page 150 there is a hand written note initialed by Davis, correcting one of the entries. There are also 100-200 colotype photos pasted in the margins next to the descriptions, and hand written prices next to each description. Bound in contemporary green cloth with gilt lettering. Ex libris Alexander Hannah. (\$200.00)

CNG Sale #32    December 7, 1994    Lot 2210

## **Additional appearances:**

Davissons Ltd. Auction Nine    October 9, 1997  
Lot 693    (Est. \$300.00)    *Realized \$200.00*

*This volume is now in the Author's collection. The signature and ownership blindstamp of Wayne A. Kulesza dated 9th of December 1994 have been added. Upon examination I find that the note on page 150 is indeed a correction of one of the entries, but is followed by the note; "Mr. Davis states he made the error (9th June 1904)". The initials are not those of W.J. Davis, and the neat script is totally unlike the unruly hand of Davis'. The initials are J.H.D -*

*J.H. Dormer. Davis credits Dormer in the introduction for his assistance. This is apparently an advance portion of the work given to Dormer for his review. He then painstakingly hand printed the first 24 pages and had the whole assembled and bound.*

## **Author's Copy? - Unnumbered**

Loosely inserted: printer's proofs of preliminary pages v-----, 1 - 24 (with page 23 misnumbered 21, and uncorrected) inclusive, many with cuttings, annotations and illustrations of tokens laid in margins, all folded sheets, untrimmed and as issued by the printer. Numerous contemporary newspaper cuttings tipped in, cuttings from price lists, with hundreds of manuscript annotations throughout the text, with two original photographs

of the author tipped in, one on the half title, the other on the final free end paper. With a four page letter from Davis to Dormer(?) dated Mar. 1. 4 (1904) tipped in at page 49; two letters, dated 11.10. 05 and 13.10.05, from H. B. Bowles to Davis at page 206; single page note, inscribed "James Atkins 1903", tipped in at page 164; birthday card to the author, from his brother and sister-in-law, Harry and Mary Davis, and dated 6 August 1925, tipped in between first free end paper and recto of the first frontispiece, addressed to the author, 2 rue des Gravières, Rueil, France, where he spent some time later in life, recuperating from an illness. Original morocco backed cloth, title in gilt on upper cover, back gilt, worn at extremities, marked. Some minor staining at margins of a few leaves, pages 23-4 badly stained. All indications are this is an author's copy. (SOLD) SNC May 1996 Item S209

#### **Copy #??? - Dow**

Ex Roderick Dow, David M. Bullowa, Armand Champa. Pencil annotations referring to mid - 1920's Glendinning token sales, presumably by Dow. Original brown quarter morocco gilt, top edge gilt. Trifle rubbed, front interior joint weak else a fine copy. Est. (\$200.00)  
Kolbe Sale #9 June 12 & 13, 1981 Lot 283

#### **Copy #??? - Snowden**

Three page manuscript addenda tipped -in at end. Inscribed to Geo. Seymour Snowden. Original morocco-backed boards; rather worn; contents fine.  
£125  
SNC March 1983 Item S12618

#### **Copy #??? - Waters**

In the introduction to his *Notes on the Silver Tokens*, Arthur Waters states, "I supplied Davis with all the Advertisements quoted in *Nineteenth Century Tokens*, published in 1906. The originals can be seen in the annotated copy of his book which I gave to the Coin and Medal Room at the British Museum some years ago."

#### **Copy #??? - Waite**

A fine presentation copy with a long autograph inscription by the author giving the copy to his friend Robert Waite. Original brown quarter morocco gilt, t.e.g., others uncut, carefully rebaked with most of the original spine preserved.  
£60  
John Drury #27 Summer 1976 Item 258

#### **Copy # ??? - Lyman Low**

It was reported in the January, 1930 issue of *The Numismatist* that a Mr. Henry Hunt had shown a copy of *The Nineteenth Century Token Coinage* at a meeting of the Pittsburgh Coin Club that he had purchased in a bookstore in London. With the book was a letter, written in September, 1904 from Mr. Davis to the prominent dealer and cataloger, Lyman H. Low of New Rochelle, N. Y., as follows:

Erceldeane, Wake Green Road,  
Moseley, Birmingham

My Dear Lyman Low:

I agree with much of your letter, but if you knew the objection there is in this country to including medalets, checks, etc., with tokens, you would quite understand the work I had in hand. On the question of rarity there must always be differences of opinion. You will observe where I am silent the tokens are common or maybe scarce. R means really rare. RR very rare. RRR of the highest rarity or value.

The later Nineteenth Century advertisement cards or checks were given away and cannot, therefore, be recognized as ever having to do with the coinage. It is quite possible, however, that some of the farthing size were illegally given as change and accepted back again at the same shops. I believe your Rochdale check is very rare, but even if unique, no one here would give more than two shillings for it, knowing it to be so. Some of our Seventeenth Century tokens are excessively rare. When, however, they are a common type with a different issuer's name, three shillings is a high price. This is so with Eighteenth Century pieces, such as the John Wilkinson's and Anglesea's. There are, as you know,

many varieties and edge readings published by Atkins, but I have a large number not included which if sold at Sotheby's would probably make sixpence each.

Tokens of a distinctive type have enhanced in value, and will do so, although some were made especially for collectors.

Restrikes are still on the downgrade, although of late years this practice, I am pleased to say has disappeared, and with our present watchful eyes the man who attempted it would be clever to not be at once found out. The late Mr. Murdock had many of the Boulton dies, which I am glad to say are now safely in the British Museum.

Now as to your rather severe stricture, "you might have been a little more considerate for those who choose to collect anything of the class within the period." I reply, had I done so I should have given great offense to the advanced collector. They are too new and numerous. I aimed at finality on one branch of the subject and dealt only with money which, with the usual exceptions of specious and pattern tokens, they undoubtedly were.

Truck tickets, such as I send rubbings of, are yet an unknown quantity. These will be included in a work on which I am at present engaged, and which will embrace theater and racing tickets, garden, society and other passes, academy medals, etc.

I am obliged very much for your review, which I shall read with interest, and thank you more than I can express for your great kindness in sending it. I shall be sending you in a few days my book on Warwickshire tokens for your kind acceptance.

In a measure I hope to have convinced you that to include advertisement tickets would have been a mistake. These are left to be separately treated by someone more interested in them.

Above all, do not forget that Nineteenth Century tokens refer to a particular period of that century, when Government, by neglect, made them virtually a lawful tender, and no one here uses the term in any other sense.

Yours very faithfully,  
W.J. DAVIS.

A Xerox of this article from *The Numismatist*, was laid into a copy of Davis' *The Token Coinage of Warwickshire*. The copy was previously owned by Arthur Waters and is currently in the collection of Wayne Anderson.

#### ***Additional appearances:***

This book, with the letter laid in, was sold along with the rest of Mr. Low's library following his death in a public auction sale conducted by Thomas Elder May 1-3, 1924. Listed as Lot 421, it realized a very respectable \$7.50.

#### **Copy #5 - Norman / Manton**

The special interleaved edition (very rare). Three page manuscript "Addenda" tipped in, rubbings of Birmingham tokens laid in and also a plate depicting them tipped in. A halftone portrait of the author is tipped in, with some pencil check marks in the text. Wm. Norman's copy with a signed 1904 letter to him from Davis concerning the book tipped in. Signed on title by J. O. Manton and dated 1908. Also, ex libris J. Verner Scaife, Jr. Thick quarto. Original brown quarter morocco, gilt, interleaved throughout the text, spine a bit worn, hinges strengthened, internally very fine. Est. (\$500.00)      *Realized \$750.00*

Kolbe / Spink #9 December 2, 1990 Lot 270

#### **Copy #7**

Interleaved throughout with blanks; one of a small number of copies published with interleaving for the use of collectors; annotated throughout by at least three different collectors, detailing pieces in their collections. With a fine portrait photograph of the author, seated at a desk in his study; two frontispieces. A most attractive copy in the original morocco backed cloth, gilt; end papers a little marked. Rare (unique?)      £425

*(Editor's Note: Not unique, but certainly rare. In most cases these interleaved copies are bound in two volumes, thus the two frontispieces.)*

SNC September 1987 Item S403

#### ***Additional appearances:***

SNC September 1988 Item S390      £425



### Copy #15

**In two volumes.** Interleaved throughout with blank leaves. Includes a letter from W. J. Davis to Sykes tipped-in at page 177, and two further letters from Davis loosely inserted at the front of vol. II, together with two advertising leaflets. The letters from Davis mostly relate to an invitation to Sykes to submit a photograph of himself for inclusion in the volume. His portrait appears, with those of other contemporary collectors, on a recto plate preceding the title page. A manuscript note in pencil at the end of volume I states that two copies only were bound in the original publisher's binding and interleaved. Press cuttings pasted in at the back of volume I relate to the fire at Davis' printers, Messrs. J. Davey & Sons, of Long Acre, in February 1905. In the conflagration, an unknown number of copies of the book were destroyed. (Est. £200-250) *Realized £250* (Editor's Note: The statement that there were only two interleaved copies produced certainly appears to be false. Of course it is possible that some collectors had their copy interleaved after the fact and rebound (I suspect this is the case for copy #35), but that wouldn't explain the numbering of this copy as #15. It seems most likely that copies #1 -#15 were interleaved.)

Spink Coin Auctions #51 April 16, 1986 Lot 311

### Copy #16

Signed W. Sykes on the first free endpaper, and a few manuscript annotations in the text by Sykes; two letters from W. J. Davis to Sykes, one loosely inserted, the other laid-down on the front endpaper. Original half morocco. (Est. £100-120)

*Realized £110*

Spink Coin Auctions #51 April 16, 1986 Lot 312

### Copy #24

With the oval heraldic bookplate of C. Hamilton Aitken (1926) laid-on inside upper cover. Numerous neat additional annotations throughout the text. Laid -in at page 69: T. Sheppard's *Lin-*

*colnshire Tokens* (Hull Museum. Pub. No. 79, July, 1911. (pp. 115-144) top and bottom margins trimmed; also: the text of a paper on the *Stamford Mint* read by Dr. M. Perry at a meeting of the Spalding Gentlemen's Society; together with: cuttings from sales catalogues laid-in throughout the text; cuttings from contemporary, and later newspapers, all relating to tokens, including many taken from *The Bazaar*, *The Exchange and Mart* (1880's). Original brown quarter morocco gilt, joints worn, top of back missing; top edge gilt, others uncut. (\$300.00)

Kolbe/Spink 11th Jnt Sale Dec.13, 1992 Lot 151

### Further information:

This copy now resides in the library of Wayne Anderson, who had it rebound in 1996. The volume is now handsomely bound in quarter burgundy leather and burgundy silk cloth with end papers of French marble.

### Copy #25 - Trade Union Parliamentary Committee

Interleaved. Half morocco.  
SNC September - October 1925

5 / 5 / -

### Additional appearances:

Original binding - rather weak. Interleaved. Inscribed by the author, "Presented by the Author to the Trade Union Parliamentary Committee, November 12, 1918" £12  
SNC January 1956 Item B5179

Jess Peters Sale #79 Sept. 26 - 28, 1975 Lot 49

### Copy #35

A fine interleaved copy.  
SNC May 1974 Item S2045

£65

### Copy #47

A fine copy with some penciled annotations. (Sold along with Courteau's *Wellington Tokens*)  
Est. (£70 -100) *Realized £95*  
Glendining's November 20, 1991 Lot 272  
to be continued . . .

# DAVID GARRICK : The First “Star”

John Weibel



David Garrick (1717 - 1779) was one of the most celebrated personalities of the late eighteenth century British stage. Not only a talented actor, famous for popularizing the “naturalistic” style of acting, Garrick was also a prolific playwright, theatre manager, director, acting coach and technical innovator. He was born in Hereford of Irish and French heritage and educated at Lichfield, under the tutelage of Dr. Samuel Johnson. Being less than five and a half feet tall, Garrick was not the ideal leading man but his gifts of a highly expressive face, piercing eyes and expressive body more than compensated for his short stature. He is remembered for his skill in using pauses for effect and his versatility in conveying a wide range of human emotion, playing comic, dramatic and tragic roles in a career spanning 36 years.

## AN IMMEDIATE SUCCESS

Garrick initially entered the wine business with his brother in 1737, but a growing interest in the theatre soon overtook him. He began as a neophyte playwright, creating original works for others to perform. Garrick’s first written play was performed at London’s Drury Lane Theatre in 1740. The following year in Ipswich, he began acting as an amateur, much to his family’s displeasure. Acting at that time was considered to be a disreputable avocation, unsuitable for a proper ‘lady’ or ‘gentleman’. In 1741 he made his London debut playing Shakespeare’s Richard III at Goodman’s Fields Theatre. This highly acclaimed performance launched Garrick on a long and successful career as actor and playwright. From the 1740’s until his retirement in 1776, Garrick was the dominant figure on the English stage. In 1747 he became part owner of the Drury Lane Theatre, assuming its management for the next 29 years. With a strong company of actors, Garrick established Drury Lane as London’s premier theatre noted for its excellence in production and performance.

## A NATURALISTIC ACTOR

Although Garrick wrote about 40 plays during his lifetime, some successful, others less so, he is primarily remembered for his acting talents. Until about 1750, it was customary for professional actors to perform in a pompous oratorical style with grandiose movements and affectations.

Without formal training in the performing arts, Garrick chose an acting style based on realistic and natural behavior. Although not the originator of this style, he is credited with popularizing “natural acting” and forever changing the English stage. One admirer said that “he threw new light on elocution and action; he banished ranting, bombast, and grimace, and restored nature, ease, simplicity, and genuine humor.”<sup>1</sup> Contemporary audiences enthusiastically accepted his natural style. Garrick became immensely popular, eclipsing his rivals who still clung to the old style. He was able to move audiences in ways other actors couldn’t. He advanced the popularity and appreciation for Shakespearean works, with frequent appearances as Hamlet, King Lear, Macbeth, Othello and Richard III.

## A TECHNICAL INNOVATOR

Garrick introduced new staging and lighting ideas from the Continent that revolutionized the English theatre. He rearranged the stage and proscenium to move the actors closer to the audience. He removed the traditional on-stage audience seating reserved for members of the upper class and nobility. Chandeliers were relocated to better illuminate the actors’ faces and scenery. Up to now traditional theater scenery was usually a stylized architectural setting used for different plays without regard for location or time period. Garrick promoted the use of more realistic scenic art at Drury Lane. Despite these advances, historically accurate costume was not adopted. Garrick and his fellow actors continued to perform their roles wearing contemporary clothing or a slight variation. Eighteenth century audiences weren’t ready for true realism in costume or scenery. Garrick’s innovations only went as far as what his audiences would accept.

## A BRIGHT LUMINARY

David Garrick is said to have encouraged the use of the word “star” to describe a famous actor. In 1761, the writer Benjamin Victor described Garrick as the arrival of “a bright luminary in the theatrical hemisphere...(which) soon after became a star of the first magnitude and was called Garrick”. This may be the first recorded application of the word “star” to an actor.<sup>2</sup> Garrick’s career transformed the social status of acting. Dr. Johnson said of him “his profession made him rich and he made his profession respectable.”<sup>3</sup>

Soon after returning from a very successful 1763-5 tour of France and Italy, Garrick announced his retirement from acting, restricting himself to the management of Drury Lane. The public refused to accept this and loudly called for his return. Eventually, King George III issued a royal command to Garrick demanding his return to the stage. Since he could not reject the King’s orders, Garrick agreed to return and continued performing until declining health finally brought about his retirement in 1776.

Upon Garrick’s death in 1779, he was accorded a grand funeral and the high honor of burial at Westminster Abbey. He was the subject of hundreds of paintings and portraits, some of which illustrate this article, and of course the trade tokens we love to study and collect. Garrick was well liked, both off stage as well as on, and remembered long after he “left the scene”. His great popularity and enduring legacy may explain the frequent use of his bust on so many token issues.

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1. Kernodle, George R., The Theatre in History, The University of Arkansas Press, 1989, page 502

2. Brown, John Russell, The Oxford Illustrated History of Theatre, Oxford University Press, 1995, page 261

3. Ibid.

## GARRICK TOKENS

Three different bust designs from three different engravers were issued between 1791 and 1795. There are twelve different obverse and reverse die combinations and, with edge variations included, a total of 23 varieties. Only three of these 12 die pairings relate directly with Garrick on both sides of the token: Middlesex Hendon DH 325 by Skidmore; Middlesex Sims' DH 478 by James and the seldom seen Dublin Miscellaneous Farthing DH 402 from Denton. All the other pairings are Skidmore mules of the MSX 325 bust, many of which are exceedingly rare.



Middlesex Hendon DH 325 by Skidmore. Issued by B.Price along with MSX 324. Bust paired with St. Mary's church, Hendon where Garrick was owner of Hendon Hall and Lord of the Manor. This bust is muled with nine other unrelated dies.



Middlesex Sims' DH 478 and 478a by James. Issued by Sims, owner of the Garrick Head Public House. Mr. Sims was a theatrical agent and admirer of Garrick. The masks are said to be modeled after the actors James Quin and John Philip Kemble.



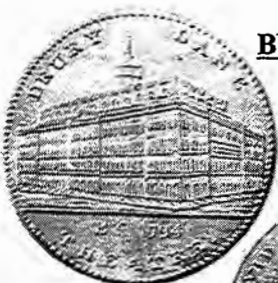
Dublin Misc. Farthing DH 402 and 402a issued by Denton. Garrick is known to have performed Shakespearean roles in Dublin as well as London.

### **SKIDMORE MULES: Bust of David Garrick Esqr**

- Essex Dunmow DH 22 and 22a
- Hampshire Emsworth DH 36 and 36a
- Middlesex Skidmore's DH 497, a, b
- Middlesex National Series DH 996, a, b
- Middlesex National Series DH 999, a
- Warwickshire Birmingham Hallans DH 130
- Warwickshire Birmingham Hallans DH 133
- Warwickshire Birmingham Hallans DH 139, a
- Worcestershire Kidderminster DH 26, a

### **Paired with:**

- A Flitch of Bacon
- Bust of Howe
- Two Men at a Forge
- Louis XVI & Marie Antoinette
- Same as 996 with Date 17 95
- Dealer in China Legend
- Bust of William Hallan
- Intelligence Office Legend
- Shield of Arms



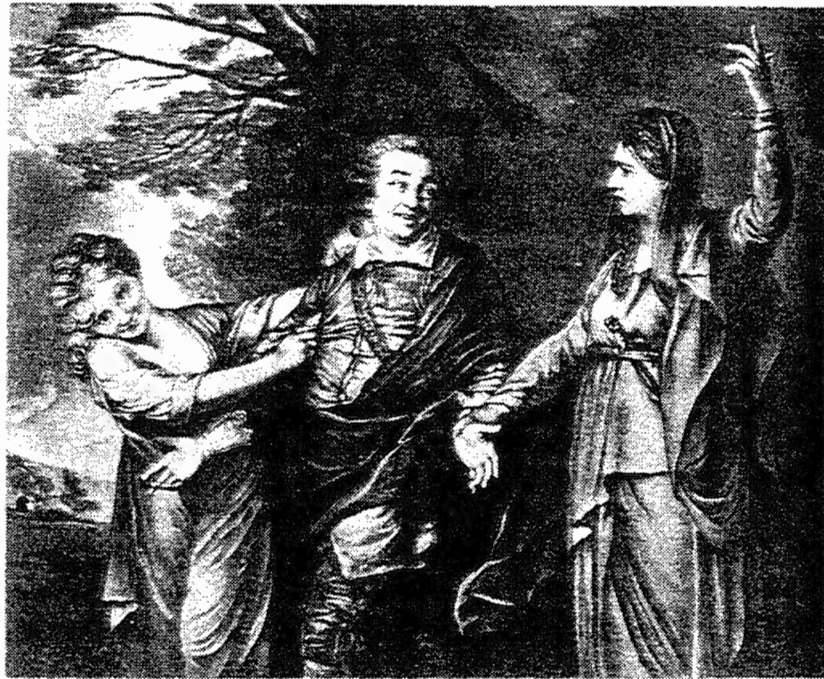
### **BUILDING TOKENS CONNECTED TO GARRICK :**

London and Westminster penny, MSX DH 82 featuring third Drury Lane Theatre. Built after Garrick's lifetime in 1794, destroyed by fire 1809.



Skidmore's Clerkenwell Series penny, MSX DH 154. Featuring Garrick's villa, 'The Seat of David Garrick Esqr at Hampton'.





Garrick with Allegorical figures Comedy and Tragedy.

## LONDON SITES CONNECTED WITH GARRICK

Visitors to London can find several sites relating to David Garrick. Foremost among them are:

- The Garrick Theatre, Charing Cross Road. Built in 1889 in honor of the great actor. Inside, an oil painting of Garrick beside a bust of Shakespeare greets theatre patrons.
- The Theatre Royal Drury Lane is the fourth successive building to continue with that name. Originally built in 1812, it is today London's oldest theatre.
- The Garrick Club at 15 Garrick Street in central London, a private gentlemen's club founded by the Duke of Sussex in 1831 and named for the great actor.
- Garrick's riverside villa at Hampton, acquired by Garrick in 1754 (Middlesex DH 154). It has been considerably altered over the years and long ago converted into apartment units.
- Hendon Hall, Ashley Lane, Hendon. As Lord of the Manor, Garrick once owned Hendon Hall from 1756-1779, but didn't reside there very long. The building has since become a Hotel. According to *The London Encyclopedia*, the small Garrick Park is the only reminder of his estate.
- Poet's Corner in Westminster Abbey holds the actor's crypt where his epitaph concludes: "Shakespeare and Garrick like twin stars shall shine, and earth irradiate with a beam divine".

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4. Brown, John Russell - Editor, *The Oxford Illustrated History of Theatre*, Oxford University Press, Oxford, U.K., 1995
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7. Freedly, George and John A. Reeves, *A History of the Theatre*, 3<sup>rd</sup> Edition, Crown Publishers, New York, 1968
8. Geisinger, Marion, *Plays, Players and Playwrights*, Hart Publishing Co. Inc., New York, 1975
9. Kernodle, George R., *The Theatre in History*, The University of Arkansas Press, Fayetteville, AR. And London, U.K., 1989
10. Weinreb, Ben and Christopher Hibbert, *The London Encyclopedia*, Adler & Adler, Bethesda, MD., 1986.

## God Speed the Plough: A Farmer's Token

by  
David S. Brooke

"I send you a drawing of my private token, which I suppose to be the first provincial halfpenny in Leicestershire and perhaps the first farmer's token in the kingdom. It is of copper, bronzed, and only 18 of them have been struck."

So wrote Richard Fowke (1745-1815) of Elmesthorpe to the Gentleman's Magazine in January 1801. John Nichols, the Leicestershire historian who knew him well, mentions that these tokens were struck for "particular friends."<sup>1</sup> The images of the plough and wheatsheaf, combined with the ruins of Elmesthorpe Church, were carefully chosen since Fowke was a tenant farmer who lived close by St. Mary's and was keenly interested in local history.<sup>2</sup> In 1783, he noted in his History and Antiquities of Elmesthorpe that it was "once a considerable village and the seat of a nobleman where are still remains of antiquities." From this manuscript we learn that "the chief produce of this place is dairying, keeping sheep and ploughing" and that his farm consisted of 274 acres. He devotes considerable space to the history and condition of the church which he clearly saw as a poignant reminder of the decay of the village. One frosty January morning in 1811 he wrote in his diary: "As I walked past Elmesthorpe ruin'd church, this morning, methoughts I! What tales of other times could this ruin tell—of her people—and her bridge—and ponds and fields—and armies marching through her small domains; but, alas! now she is like all sublunary things—mouldering."<sup>3</sup>

Fowke seems to have been an engaging companion. He left us an amusing account of his first trip to the seaside, A Journey to Freeston Shore, 1805. His fellow travelers and the incidents along the way are vividly described. Market Deeping is "all bustle with the Suffolk militia." His coach is invaded by Uppingham schoolboys homeward bound for the summer holidays, laden with boxes, birdcages and cricket bats. "They were brassey [enough] to put their bats in the coach in spite of my teeth!" he exclaims. He catches a sore throat because the coach windows are left open "just to please two harum-scarum Cantabs, and a young Miss . . . such charming puppies." His stay at the Coach and Horses in Freeston, the assorted guests, the meals, the seashore, etc., are crisply and affectionately reported on. He dines with "a very gay widow with her daughter . . . very fond for a change of sweethearts," a "harum-scarum chap and goosecap" from Lincolnshire, and the "ever babbling boozy Sawbridge." He concludes that a "great many of the company come to see and be seen, rather than for seabathing.

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<sup>1</sup> John Nichols, The History and Antiquities of the County of Leicester, London, 1811, vol. 4, part 2, p. 605. Only a few of the tokens are known, including two in white metal and one in silver.

<sup>2</sup> Fowke left three manuscripts, now lost, which are extensively quoted from in papers delivered by the Reverend Ernest Tower, the vicar of Elmesthorpe, to the Leicester Architectural and Archaeological Society. These were: 1) "Richard Fowke's Journey to Freeston Shore," Transactions of the L.A.A.S., vol. 3, 1874, pp. 364-370; 2) "History and Antiquities of Elmesthorpe . . . by Richard Fowke," ibid., vol. 4, 1878, pp. 170-178; and 3) "Richard Fowke's Ephemeris," ibid., vol. 4, pp. 293-298. For Elmesthorpe, see Nichols, op. cit., pp. 603-607, and Robert W. Irving, Elmesthorpe Revisited, 1988.

<sup>3</sup> The "armies marching" come both from the Wars of the Roses and the English Civil War, relics of which Fowke collected for his museum. Richard III's officers are reputed to have slept in Elmesthorpe Church on their way to the battle of Bosworth Field (1485).

Young ladies to see for husbands, and young fortune hunters for wives. These are the humours of Freeston Shore.”

Richard Fowke was largely self-educated, and in his diary of 1811 he observes that “reading books is the turnpike to the city of knowledge.” Highly gratified by the rural sentiments of Blomfield’s *The Farmer’s Boy*, he dismisses Woodward’s *Natural History of the Earth* as “nothing but fine supposition of a learn’d man.” The diary, sprinkled with his own doggerel, also contains comments about life on his farm, the crops, the weather, local customs and superstitions and, occasionally, the news. He condemns “the long and unnatural War” and the “Bloody Ey’d Monster [Napoleon]” behind it. He notes wryly that while “the politics of the day run high upon the Regency Bill . . . the extreme between a Prince and a farmer forbids me to dabble in the affairs of Royalty.” He especially enjoys what he calls Sunday Company “all merry over a glass of Ale and the News of the Day,” remarking that “they know Farmers keep good Bread and Cheese and Ale that will make [a] cat speak.”

This sensible, good-humoured and observant farmer also found time for antiquarian pursuits and kept a museum at his home, Elmesthorpe Cottage Farm, “a neat red house built of fine red bricks.” His friend Nichols gives a brief account of it, and illustrates some of its contents (see reproduction):

“Mr. Fowke possesses a small Museum, which contains some valuable curiosities in miniature; a broken sword, and an antique bridle, from Bosworth Field; a curious rapier, or toledo, from Rothley temple; a Charnell seal (see col. 1); a brass dog’s-collar, inscribed ‘Charles Cockayne esq. of Elmsthorp in the county of Leicester’; an antique steel-bow; a letter from King Charles I and one from Charles II; St. Cecilia playing on a lute (painted glass), Plate XCIX, fig. 2; an antient Saxon crucifix (fig. 3); a celt found near the Foss road in Croft parish (fig. 4); a remnant of Wickliff’s vestment; Roman fibulae, one found near High Cross (fig. 5); antient keys (fig. 6), knives (fig. 7), and other curiosities; spars, fossils, &c. &c. It likewise contains a variety of medals and coins, among which are, a gold coin of Faustina, found near High Cross (fig. 8); and an angel of gold of Henry the Seventh, found at Hinckley. This Museum has been visited by many respectable characters, who were highly gratified, particularly with the cabinet of coins, which are supposed to be the best collection of the sort in Leicestershire.”<sup>4</sup>

Many of the items in the collection were found locally. The Charnell seal listed by Nichols turned up in a neighbour’s garden in 1789. In the spring of 1794, while draining his long meadow, Fowke came across “a very ancient sword or dagger.” An “antient brass lamp” came from Hinckley, and a “very antique horseshoe” was discovered while sinking a well near Castle Hill—he concluded that it had been lost in the moat. Shortly before his death in 1815 he wrote to the *Gentleman’s Magazine* about a pike found in the roof of an old house at Stapleton: “Stapleton being situate adjoining Radmore Plain, the field of battle, I have not the least doubt it has been preserved as a rare relic of that memorable period.”

Several objects were probably purchased. An “ancient spur,” a “Saxon crucifix” and an “antique powder flask, curiously inlaid with ivory” came from a museum kept by David Wells (1733-1790) at nearby Burbach. Wells was a considerable collector, a fellow

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<sup>4</sup> Nichols, *op. cit.*, p. 605.

of the London Society of Antiquaries, and the author of numerous letters to the Gentleman's Magazine.<sup>5</sup> Little is known, unfortunately, about Fowke's cabinet of coins, though some of these were also found locally and included seventeenth-century tokens.<sup>6</sup>

The sheaf of wheat and the plough appear on several other provincial tokens as well as on ceramics of the period.<sup>7</sup> The phrase "God Speed the Plough" goes back at least to the fifteenth century and is found on another token (Middlesex 472). "God Preserve the Plough and Sail" appears on an Ipswich halfpenny (Suffolk 34). Tokens connected with agriculture are, however, relatively rare, and perhaps Richard Fowke is right in suggesting that his was the first to be issued by an active farmer.

Fowke's museum, which Nichols describes as small with "curiosities in miniature," seems to have been a more modest and informal affair than those advertised on the tokens of James Bissett, Daniel Boulter and Richard Green.<sup>8</sup> Concentrating on locally found objects of historic interest, Fowke seems to have avoided the exotics and curiosities collected by those gentlemen, though he did include a "remnant of Wickliffe's vestment" and the usual ration of spars and fossils. The ruined church, in sight of his house, seems to have been an especially evocative image for him. In a sense, the two sides of the token contrast seasonal rebirth with the decay of man's achievements. By the time Fowke issued his halfpenny, the ruined chancel had been put to new uses. Though the floor was usually overgrown with nettles, the church had "sometimes been used as a shed for cattle [and] dug and gardened."<sup>9</sup>

Note: I am very grateful to Aubrey Stevenson of the Leicestershire Record Office who directed me to the published material on Richard Fowke, and also to Bob Rutland of the Jewry Wall Museum who has identified several objects from Fowke's collection in their records. I owe a special debt to the Rector of Elmesthorpe, the Reverend Graham Gittings, who provided me with photographs of Fowke's house and the church, and also a copy of Elmesthorpe Revisited. I've also benefited from conversations with Sharon Bobbe and Richard Gladdle who have had first-hand experience with the Elmesthorpe token.

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<sup>5</sup> For David Wells, see Nichols, *op. cit.*, pp. 460-461, who gives a list of the letters he wrote.

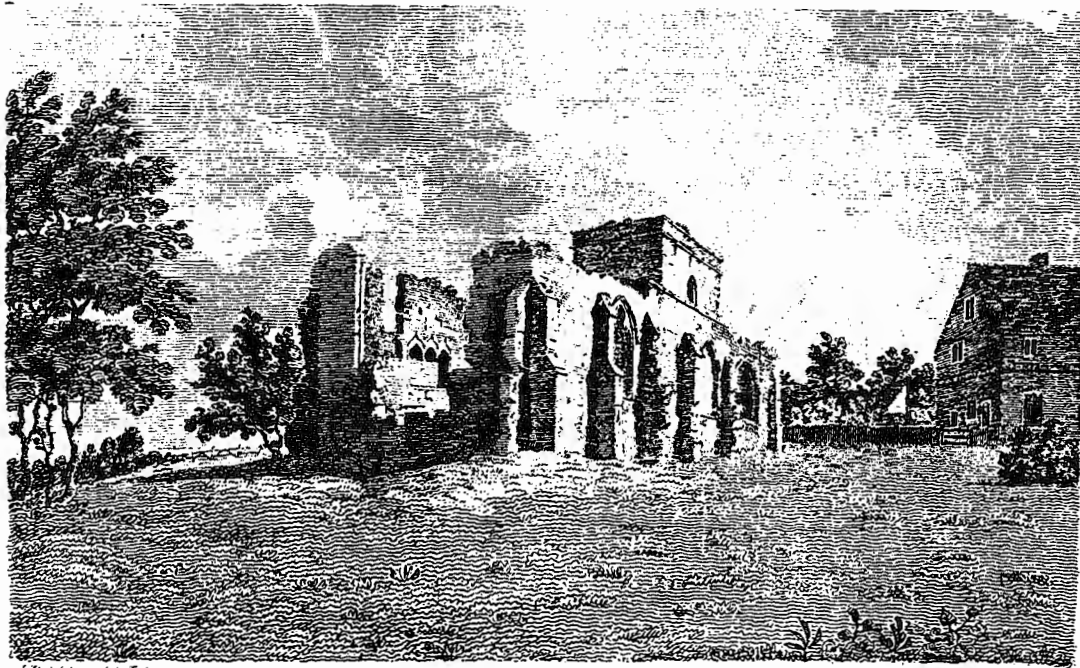
<sup>6</sup> See Gentleman's Magazine, 59 (1789), pp. 25-26; 60 (1790), p. 118 and 983.

<sup>7</sup> David Drakard, Printed English Pottery, 1992, p. 100, no. 259. The following verse appears on a creamware mug: "The lark is my morning alarmer; / So you jolly boys now, / Here's God bless the Plough / Long life and success to the farmer." See also Cyril Williams-Wood, English Transfer-Printed Pottery and Porcelain, London, 1981, p. 203, no. 133, another mug, showing a man ploughing with a similar message beneath.

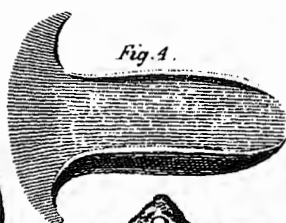
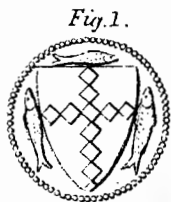
<sup>8</sup> See my notes on these museums in The Condor Token Collectors Journal, vol. 2, no. 1 (August 1997), pp. 42-46; vol. 2, no. 2 (November 1997), pp. 34-36; and vol. 3, no. 1 (March 1998), pp. 21-24.

<sup>9</sup> Fowke's obituary in the Gentleman's Magazine, vol. 85 (1815), p. 87, characterizes him as "a farmer and grazier . . . , an antiquary of some taste [who] had collected many valuable British and Foreign productions." The museum passed to his only surviving son, Isaac Cope Fowke (1786-1841) who apparently continued to operate it. In 1841, the collection (or part of it) was purchased by the Leicester Literary and Philosophical Society, which subsequently gave several items to the Town Museum, founded in 1849. Among these were the sword, bridle and dog's collar mentioned by Nichols, and the "antient brass lamp" which is actually part of an Iron Age chariot.

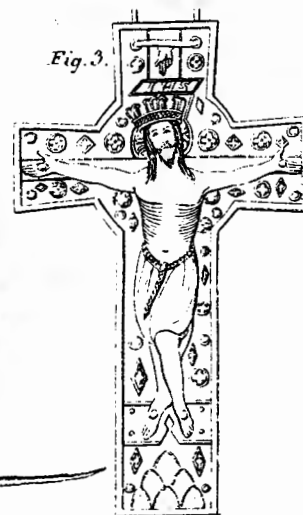




*J. Prudden del. July 9. 1794.*



*Long. 1. 1/2 ft.*



*To the Rev. Thomas Leman, M.A. this Plate is respectfully inscribed by his much obliged & faithful serv<sup>t</sup> J. Nichols*



Reviewing *The Soho Mint and the Industrialization of Money*

By  
Carl C. Honore`

In 1786, copper coinage was struck for the Island of Sumatra on screw presses in a warehouse near London, supplied by the British East India Company. These coppers had a rather plain design, nothing more than the denomination in Arabic on one side and the East India Company balemark on the other. In 1849 an Australian grocery concern commissioned a copper token. The piece was struck using a steam powered press and closed collar die. This token had a raised rim, a low relief, and a crisp clean look. Furthermore, each piece was identical in size and exactly the same weights as every other token.

As different as these two pieces seem, they are connected to each other as night and day. The connection between the two, as you might have guessed is the Soho Mint of Boulton and Watt.

The events surrounding these two pieces and what happened to the mint between their existence is the subject of the latest book by Richard Doty entitled: *The Soho Mint and the Industrialization of Money.*

Described by Doty as "The biography of a mint" the book concerns itself with one aspect of the Industrial Revolution and two of it's chief actors, Matthew Boulton and James Watt, and the part they played in reforming the coming industry, and developing the first modern assembly line manufacturing process.

This book will take the reader through the process, step by step, that Boulton and Watt used to achieve their goal of bringing the coming industry into modern times and sharing the resulting technology with the world.

There are really two stories in this book as the title implies. One is about the mint; the other is about the coins. Doty skillfully ties the two together into ten chapters.

Biographical information about Boulton and Watt is presented in the introduction, A chapter on the overall background of SOHO mint follows, and then a series of chapters, one for each country that obtained a mint from Boulton's firm.

Of special interest is a chapter detailing failed efforts by Boulton and Watt to establish mints in and strike coins for, some countries. Some of these attempts are quite surprising, and as Dr. Doty writes "They formed a part of Soho's history and should be available to the interested reader". It has been said that failure breeds success, and this idea is no less true here.

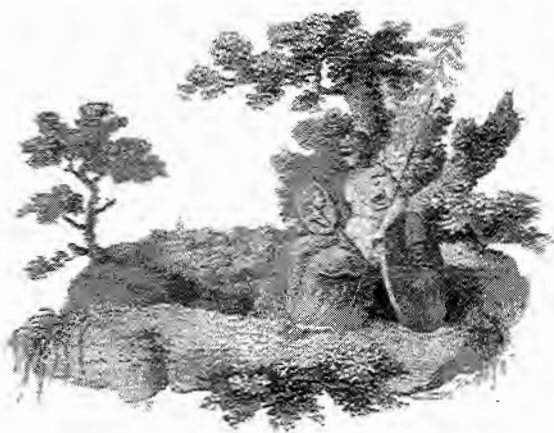
For the collector, the last chapter contains information about what Soho struck in the manner of coins, tokens, and medals. Of particular interest to the present readers is the section on condor tokens. Doty brings out the dual purpose these pieces served. First, the contracts Boulton received to strike these tokens enabled him to keep his door open until he could obtain the contract he wanted to strike copper coinage for the realm. Perhaps more importantly, the tokens allowed him to experiment with design placement, die relief, edge ornamentation, and other innovations, all of which figured in the development of the coin, as we know it today. Many of these pieces were displayed to King George III in anticipation of the contract Boulton desired. Each of the Conder tokens is described in detail including information on probable rarity, and weights and measures for each. (For current members of this club, Doty has been serializing each of the Conders, one article on each in each of the journals.) Many of these tokens were displayed by Jerry Sharon Bobbe at the Portland ANA convention. The reviewer also used this information to present an exhibit containing coins and tokens from the Soho Mint.

The book is well illustrated with halftone illustrations of the Soho Mint, other sites which figured in Soho's history, and especially the coins and tokens. Many of these are taken from Doty's own collection, with some housed in cabinets of the Smithsonian Institution and the American Numismatic Society.

Instead of footnotes, which tend to distract the reader, Doty lists his sources in a more scholarly note form. Documentation is replete with quotes from Boulton's own papers and other printed material. Doty also obtained assistance from experts. There has been much written about Boulton and Watt and their contributions to the industrial Revolution, and to American coinage, but this is the first book to present the whole history of Soho Mint and truly put the contributions of Boultons and Watt into their proper perspective in history.

It has also been said that long after the actors have gone, the play remains. So it is here. After Boulton and Watt have been gone for almost two hundred years, we still have their coins and tokens to hold and enjoy, coins that are direct forerunners of each and every coin we hold today, metallic reminders of the scene of some of the greatest developments in technological history. These are, as Dr. Doty appropriately stated, lasting impressions in both senses of the word.

Priced at \$90.00 plus shipping and handling, The Soho Mint and the Industrialization of Money can be obtained from Charles Davis Numismatic Literature PO Box 547 Wenham, Ma. The Smithsonian Institution the British Numismatic Society and Spink & Son publish the book.



***Jerry Bobbe   Sharon Bobbe***  
***Professional Numismatists***

***PO Box 25817   Portland, Oregon 97298-0817***  
***503-626-1075   FAX 503-350-2320***

**A Letter of Thanks to Allen Bennett**

Dear Allen:

"Sheer delight" would have to be the phrase that best describes our reaction to your first byline in the CTCC journal. We wish to extend our deep gratitude to you for your 'tour de force,' The Bobbe Collection: A Numismatic Profile, which appeared in the last issue of the "*Conder*."

Perhaps we are not the most appropriate critics considering the subject matter of your article. But what about other CTCC members? A great many have called or written us to say how much they enjoyed the piece, and your writing. We couldn't agree more!

Your information regarding the tokens in the exhibit was without error and will serve as an invaluable reference for all token collectors. While reading, we laughed out loud on several occasions. You truly captured and conveyed our feelings about numerous issues, and with a humor and intelligence that this modern age usually lacks. In the presence of such a bel-esprit, we are humbled.

You have awed us with your understanding of choice copper, thrilled us with your insatiable appetite for this new found series, and amazed us as a quick study. One of the greatest pleasures of our collecting lives was your private viewing of our collection.

We are indeed fortunate to call you a friend. You are an original, one-of-a-kind person; a true gentleman, deserving of the title – Sir. We guess that makes you ... Sir Original!

With profound thanks, Jerry & Sharon

***ANA LM 1059   A-143380   Early American Coppers #184   Conder Token Collectors Club #4 & #5***



## CTCC TOKEN

The illustrations above are a representation of the final product. Before you get upset, let me assure you that CONDER will be spelled correctly.

The tokens will be 39mm in diameter. There will be 250 bronze tokens made. They will be numbered on the edge and will be given free to all members as long as the stock lasts. We will do our best to give you numbers that are the same as your CTCC #.

We are also going to strike a few in gold. These will cost between \$400 and \$500 depending on how many orders we have BY March 31, 1999.

Let Harold Welch know about your order by that date.

If we have a big demand for the silver token by March 31, we will try to satisfy that demand. As nearly as can be said at this time, our intention is to have ONLY this one-time striking.

Thanks to the three of you who provided design suggestions before the cut-off date.

Phil Flanagan

## BOOKS!!!

### GIVING THE HISTORY of the 18th Century Tokens of MIDDLESEX.

WATERS, (A. W.)—NOTES ON THE ISSUERS OF THE 18th CENTURY  
TOKENS OF MIDDLESEX. Illustrated 8vo., Cloth Gilt,  
1908, only 200 Copies printed, 10/6 nett.

WATERS, (A. W.)—TOKEN COINAGE OF SOUTH LONDON.  
Illustrated, 8vo., Cloth, 1904, only 100 Copies printed, 7/6 nett.

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|                      |           |                                               |           |
|----------------------|-----------|-----------------------------------------------|-----------|
| <i>Alabama</i>       | <i>1</i>  | <i>Minnesota</i>                              | <i>19</i> |
| <i>Alaska</i>        | <i>1</i>  | <i>Mississippi</i>                            | <i>1</i>  |
| <i>Arizona</i>       | <i>3</i>  | <i>Missouri</i>                               | <i>1</i>  |
| <i>Arkansas</i>      | <i>1</i>  | <i>Nebraska</i>                               | <i>4</i>  |
| <i>Australia</i>     | <i>1</i>  | <i>Nevada</i>                                 | <i>3</i>  |
| <i>California</i>    | <i>30</i> | <i>New Hampshire</i>                          | <i>4</i>  |
| <i>Canada</i>        | <i>3</i>  | <i>New Jersey</i>                             | <i>9</i>  |
| <i>Colorado</i>      | <i>5</i>  | <i>New York</i>                               | <i>19</i> |
| <i>Connecticut</i>   | <i>13</i> | <i>North Carolina</i>                         | <i>4</i>  |
| <i>Delaware</i>      | <i>-</i>  | <i>Ohio</i>                                   | <i>10</i> |
| <i>England</i>       | <i>25</i> | <i>Oklahoma</i>                               | <i>2</i>  |
| <i>Florida</i>       | <i>5</i>  | <i>Oregon</i>                                 | <i>6</i>  |
| <i>Georgia</i>       | <i>-</i>  | <i>Pennsylvania</i>                           | <i>7</i>  |
| <i>Hawaii</i>        | <i>1</i>  | <i>Saudi Arabia</i>                           | <i>1</i>  |
| <i>Idaho</i>         | <i>2</i>  | <i>Scotland</i>                               | <i>3</i>  |
| <i>Illinois</i>      | <i>8</i>  | <i>Texas</i>                                  | <i>3</i>  |
| <i>Indiana</i>       | <i>4</i>  | <i>Vermont</i>                                | <i>-</i>  |
| <i>Iowa</i>          | <i>2</i>  | <i>Virginia</i>                               | <i>1</i>  |
| <i>Kansas</i>        | <i>2</i>  | <i>Wales</i>                                  | <i>2</i>  |
| <i>Kentucky</i>      | <i>3</i>  | <i>Washington</i>                             | <i>10</i> |
| <i>Maine</i>         | <i>2</i>  | <i>Washington, DC</i>                         | <i>2</i>  |
| <i>Maryland</i>      | <i>4</i>  | <i>West Virginia</i>                          | <i>2</i>  |
| <i>Massachusetts</i> | <i>9</i>  | <i>Wisconsin</i>                              | <i>2</i>  |
| <i>Michigan</i>      | <i>4</i>  | <i>(Total United Kingdom = 30 see above).</i> |           |

TOTAL NUMBER OF ACTIVE MEMBERS, 244

NEW MEMBERS

| <u>NUMBER</u> | <u>NAME</u>              | <u>CITY &amp; STATE</u>    |
|---------------|--------------------------|----------------------------|
| <i>315</i>    | <i>David E. Litrenta</i> | <i>York, PA</i>            |
| <i>316</i>    | <i>David Townson</i>     | <i>LaGrangeville, NY</i>   |
| <i>317</i>    | <i>Mark Frumento</i>     | <i>Cherry Hill, NJ</i>     |
| <i>318</i>    | <i>Keith D. Gregg</i>    | <i>Groton, CT</i>          |
| <i>319</i>    | <i>Don Lawrence</i>      | <i>Goshen, NY</i>          |
| <i>320</i>    | <i>Brian Ostro</i>       | <i>Palm Harbor, FL</i>     |
| <i>321</i>    | <i>Bill Harris</i>       | <i>Greensboro, NC</i>      |
| <i>322</i>    | <i>J.R. MacLaren</i>     | <i>Inverness, Scotland</i> |
| <i>323</i>    | <i>R. Wright</i>         | <i>Coventry, England</i>   |
| <i>324</i>    | <i>P. Fox</i>            | <i>Sheffield, England</i>  |

## **THE TOKEN EXCHANGE AND MART**

**OUR RULES:** CTCC members, in good standing, are cordially invited to dispatch their articles and advertisements to the CTCC editor for publication in the JOURNAL. Articles are always needed and appreciated. Articles do not have to be camera ready, but I appreciate it when they are camera ready, and they are always published free of charge for the benefit of the membership. Advertisements are needed and appreciated just as much, and up to twelve (12) lines are **FREE!** Full page ads are **\$75.00**, one half page ads are **\$37.50**. Ads larger than the free twelve (12) line ads **must be camera ready**. All paid ads **must be paid for** when submitted; thus, eliminating the possibility for confusion, and the need for costly, unnecessary, and time consuming billings and follow up. The Club operates on a cash basis. **Ads submitted without full payment will not be accepted or published.** The content of ads and articles shall be limited to "Conder" tokens, and related numismatic literature, coins, tokens, and collectibles. Ads or articles may either be accepted or rejected at the discretion of the editor. All articles and ads must be accompanied by your membership number. Only members can participate in the journal and all other Club activities. The Club rules are designed to be simple and few, please comply with them. The **deadline** for the MARCH 15th, 1999 issue is FEBRUARY 25th, 1999. Journals are issued quarterly. Your articles and ads **must** be sent to the editor and publisher: Harold Welch, 655 Parkwood Circle, St. Paul, MN 55127, E-mail: tokenmann@aol.com. The only requirement for membership is the initial payment of an annual membership fee of \$25 US or £16 sterling. You will be billed again after you have received four issues of the journal. The "Conder" Token Collectors Club reserves the right to accept or reject (without explanation) any application for membership. The "Conder" Token Collectors Club, and/or its president, reserves the right to revise these rules at any time for the good of the club and its members.

### **ANNUAL MEMBERSHIP DUES ARE \$25 US, OR £16 STERLING.**

**NOTICE:** The "Conder" Token Collectors Club, publisher of The "Conder" Token Collectors Journal, assumes no responsibility or liability for advertisements or articles published in the journal. No party shall have recourse against The "Conder" Token Collectors Club, or its officers, officials, or appointees for any reason associated with the publication of its journal. All transactions arising from or relating to advertisements in The "Conder" Token Collectors Journal are strictly between the parties to their transactions. Complaints concerning advertisers or respondents should be directed to the president of The "Conder" Token Collectors Club. Complaints can result in termination of membership, or termination of advertising privileges, or both.

#### **Directory Of "CTCC" Officers & Appointees:**

Wayne Anderson, President  
PO Box 1853  
Maple Grove, MN 55311-6853  
Phone 612-420-6925, Fax 612-420-3350

For all business, letters, inquiries, articles, ads, suggestions, complaints, and information concerning the CTCC.

Joel Spingarn  
Vice President & Treasurer  
PO Box 782  
Georgetown, CT 06829  
Phone & Fax 203-544-8194

For payment of dues and donations; address changes. Dues are \$25 per year, journals are always sent to you via first class mail.

David S. Brooke, Historian  
767 N. Hoosac Road  
Williamstown, MA 01267  
Phone 413-458-8636

Harold Welch, Editor, Publisher, & Librarian  
655 Parkwood Circle  
St. Paul, MN 55127  
Phone 612-429-0997 E-mail: tokenmann@aol.com

Clifford C. Fellage, Editorial Assistance  
PO Box 911  
Farmington, CT 06034-0911  
1-860-676-0023

Mailing Preparation  
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## **Free Advertisements**

*These Ads, 12 lines or less, are free for "CTCC" members. Send yours to:  
Harold Welch, 655 Parkwood Circle, St. Paul, MN 55127 - E-mail: tokenmann@aol.com*

\*\*\*\*\*

### **CHARLES KIRTLEY**

**CTCC #125**

**"CONDER" TOKENS, COLONIAL COINS, HARD TIMES TOKENS, AND ALL SORTS  
OF INTERESTING MATERIAL APPEAR IN MY ILLUSTRATED MONTHLY  
MAIL BID SALES. WRITE OR CALL FOR A FREE COPY OF THE NEXT ISSUE.**

**CHARLES E. KIRTLEY, "CTCC" #125, PO BOX 2273C,  
ELIZABETH CITY, NC 27906-2273. PHONE: 252-335-1262. FAX: 252-335-4441.  
E-Mail: ckirtley@coastalnet.com**

\*\*\*\*\*

### **BILL MCKIVOR'S COPPER CORNER**

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**Phone, evenings only, (206) 244-8345**

**E-Mail: Condernut@juno.com**

\*\*\*\*\*

## **17TH, 18TH, AND 19TH CENTURY BRITISH TOKENS**

**FREQUENT PRICE LISTS BY E-MAIL OR REGULAR MAIL**

**Simon Cordova (CTCC #30), PO Box 2229, Kihei, Hawaii 96753-2229.**

**Phone: 808-891-2846, Fax: 808-891-2365, E-Mail: sicordova@aol.com**

\*\*\*\*\*

**Jerry & Sharon Bobbe, CTCC #4 & #5.** We have been enthusiastically pursuing "Conders" for over 25 years. Our price list, *The Token Examiner*, was born of a passion for this exciting series, and a desire to share it with others. As collectors, we appreciate fine service, so we're not happy until you are. We'll do our best to fulfill your collecting needs. Our specialties are choice quality, rarities, and die-states, but our *Token Examiner* offers pieces Circ - Gem for \$12 and up. If you haven't received your free copy of *The Token Examiner*, call or write us today. We buy singles, groups or entire collections (i.e., Eklund, Blaisdell), and pay the strongest prices for choice quality and rarities. If you have tokens to sell, your consideration would be greatly appreciated.

**The Token Examiner PO Box 25817 Portland, Oregon 97298 503-626-1075**

\*\*\*\*\*

### **CLIFF'S "CONDER" CHEST**

**CLIFFORD C. FELLAGE, CTCC #165**

**PO Box 911, Farmington, CT 06034-0911. Ph: (860) 676-0023 / Fax (860) 676-0853.**

**Send for my free periodic price lists, with tokens from Very Good to Superb Red Proof.  
Visa, Mastercard, and Discover / Novus / Bravo accepted for your ordering convenience.**

**FREE PRICE LIST (IN PREPARATION) WILL BE AVAILABLE SOON,  
WITH A LARGE NEW SELECTION OF CHOICE TOKENS, MANY FROM THE  
W.J. NOBLE SALE.**

**NET: <http://www.site1.com/cliffs>. -**

\*\*\*\*\*

**Rod Burress, CTCC #109, 9743 Leacrest, Cincinnati, OH 45215**

Write for price list of copper collectors supplies:  
Heavy duty 2x2 envelopes, cotton liners, good quality boxes,  
cleaners, brushes, magnifying glasses, etc.  
I also have some "Conder" tokens for sale!

Phone 513-771-0696

\*\*\*\*\*

Send for my sale or trade list of duplicate British tokens and my token want list.

I like Spence tokens!

I want Berkshire 19th Century silver 40 shillings token (Davis #2).

James C. Case, CTCC #21, 10189 Crane Road, Lindley, NY 14858-9719

\*\*\*\*\*

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Toll free 888-876-6226 (evenings) DBMCD@EROLS.COM

\*\*\*\*\*

*Looking for UNC. SPECIMEN OF YORKSHIRE D & H 65 (York Cathedral / Talbot, Allum, & Lee Mule). Also UNC. "SPENCE TOKENS" by type - looking for one of each die he used. Would appreciate receiving lists from anybody having these for sale.*

*David L. Palmer CTCC #107*

*1080A Long Island Ave.*

*Deer Park, NY 11729*

\*\*\*\*\*

## **164 PAGE ILLUSTRATED CATALOGUE**

The latest edition of our catalogue of numismatic items for sale (that has been issued regularly for 32 years) is now ready. It includes thousands of British tokens as well as commemorative medals and coins from all over the world. The catalogue is free on request, but please include \$2 to cover airmail postage when applying to the address below (with apologies for its un-American length).

**WHITMORE, CTCC #264 TEYNHAM LODGE CHASE Rd. Colwall  
MALVERN Worcs. WR13 6DT ENGLAND**

\*\*\*\*\*

**ED HAZENBERG, CTCC # 80, PO BOX 191, ADA, MI 49301**

### **FOR SALE:**

1. Somerset - 83, MS-64+. P/L fields with matte devices. Choc. Br. Great token. \$70
2. Warwickshire - 86 Bis. Fine, clean surfaces, choc. br., with letter from the Bobbe's confirming attribution. \$40
3. Wark's. - 175, MS-63+. Lt. stain right obv., with red peeking through here and there, sharp detail. \$60
4. Wark's. - 197a, MS-64. Nice brown with tinges of red, and choice surfaces. \$65
5. Ireland, Dublin - 308, MS-63. Lt. tan with red faintly peeking out. Nice piece. \$55

### **WANTED:**

**Ireland, Munster - 8a, & Dublin - 22, In Mint State.**

\*\*\*\*\*

**Paul J. Bosco, CTCC #102**

When in NYC, visit my "coin" store. Perhaps 1000 "Conders" (500 different?) in stock.  
I still have by far the largest world token stock anywhere. No lists at present.  
Mon. - Sat. 11ish to 6 (but it's wise to call first).  
1050 Second Avenue, Store 89, New York, NY 10022  
212/PJ8-COIN

\*\*\*\*\*

**Arthur W. Waters' Token Coinage of South London**

I have prepared a special reprint of waters' classic work. Originally issued in a limited edition of only 100 copies, the 1904 edition is quite rare and very expensive when it can be obtained. The 1998 2nd edition was limited to a total of 25 numbered and signed copies - *no more will be issued*. It includes the foldout broadside and fine plates as in the original. Printed on acid free 100% cotton paper and sturdily hardbound in attractive maroon cloth, it is my intention that it (like the original) will be enjoyed by collectors for many years to come. Only three remain.

The price is \$65 postpaid.

Harold Welch 655 Parkwood Circle St. Paul, MN 55127

(651) 429-0997 tokenmann@aol.com

Note: I have one nice, sound copy of *The Great Mutiny* by James Dugan. This is the work that Tom Yeomans wrote about in Volume 2 Number 2. \$30.00 postpaid.

\*\*\*\*\*

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Fixed Price Lists 11 - 12 times a year.

My latest list of numismatic items for sale is now ready.  
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PHONE/FAX 727-536-7475 3:00 PM - 9:00 PM EST

\*\*\*\*\*

**PHIL FLANAGAN, CTCC #9**

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"NEW LIST DUE OUT IN MARCH!"

**CALL 1-800-613-8731**

OR WRITE TO:

PHIL FLANAGAN, PO BOX 1288, COUPEVILLE, WA 98239

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**WANTED - TWO BOOKS, ONE COPY OF EACH.**

"SPECIOUS TOKENS and THOSE STRUCK for GENERAL CIRCULATION  
1784 - 1804", by R. C. BELL - NEWCASTLE, 1968, 258 PAGES.

"NOTES ON EIGHTEENTH CENTURY TOKENS", by A. WATERS -  
SEABY 1954, 54 PAGES - SOFT COVER.

CLIFFORD A. MOSS CTCC #265  
25 PARKWOOD DRIVE  
DALY CITY, CA 94015

\*\*\*\*\*



## **Eighteenth and Nineteenth Century Tokens**

Send for your free List!

**Richard Gladdle**

9 Cork Street, London W1X 1PD United Kingdom

Telephone 0044 1327 858511 Fax 0044 1327 858511

\*\*\*\*\*

**WANTED**, Irish Copper Tokens of Ballymena, Belfast, Ballyloughan, Breby, Glenarm, Lisburn, Malone, Armagh, Portadown, Richhill, Lurgan, Dromore, Gilford, Killyleigh, Newtownards, Portaferry, Dublin, Kilrea, Dengannon, Stewartstown; dates from 1728 to 1736. Spanish countermarked dollars, Cromford, Sherborne, South Shields, Cark-in-Cartmel, North Shields, Retford, Bolton, Thirsk, Catrine, Galstone, Rothsay, Alloa Colliery, Ballindalloch, Dalziel, Glasgow, Thistle Bank, Lanark, Edinburgh, Adelphi, Deanston, Lochearn, Greenoch, Levern-bank, Lochwinnoch, Paisley, Balfron, Culgrench, Fintry, Castlecomer, Peel Castle; dates on dollars about 1796. **WANTED**, Tradesmen's Silver Tokens of any date - **W.J. Davis, 8 Pakenham Rd., Birmingham.**

\*\*\*\*\*

**Your Free Ad Here!**

\*\*\*\*\*

**BILL McKIVOR'S**

**CTCC #3**

### **COPPER CORNER**

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**OR PHONE—(206) 244-8345 EVENINGS**

**OR E-MAIL—condernut@juno.com**

## D&H tokens halfpence unless noted

(Most are ex Noble)

|                                                                                                    |       |
|----------------------------------------------------------------------------------------------------|-------|
| 101. Bedfordshire 3c. Leighton Buzzard. A girl making lace/ A lamb, 1794. EF, luster.              | \$28  |
| 102. Buckinghamshire 25 (R). Slough. Wm. Till/ John Peckham. Ex Dalton, Jan. Unc. prooflike.       | \$350 |
| 103. Cambridgeshire 12. County. Beehive and bees/ A druid's head, 1795.R & b unc.                  | \$55  |
| 104. - 13. County. Beehive/ Hope. E VF+.                                                           | \$18  |
| 105. - 14b. Britannia, 1795. Near VF.                                                              | \$12  |
| 106. - 15a. Similar. Toned VF.                                                                     | \$12  |
| 107. - 17 (S). County. EF+.                                                                        | \$45  |
| 108. - 19a (R). Cambridge. Large flan. Wheatheaf/ David Hood legend. Red and brown unc; prooflike. | \$110 |
| 109. - 19a (R). Small flan. Toned EF+.                                                             | \$48  |
| 110. - 36. County. 1/4d. Beehive/ Druid. VF+.                                                      | \$18  |
| 111. - 38. County. 1/4d. Druid/ Cornucopia AVF.                                                    | \$12  |
| 112. Cheshire 5. Chester. R&Co / Three castles. VF+.                                               | \$18  |
| 113. - 5a. Similar, edge var. Brilliant uncirculated.                                              | \$110 |
| 114. Devonshire 11 (RR). Exeter 1/4d.. Bishop Blaize, 1792/ Shield of arms. EF+, luster.           | \$115 |

**SPECIAL:** Take 15% off any successful order for three or more tokens of Gloucestershire &/or Hampshire.

|                                                                                                    |       |
|----------------------------------------------------------------------------------------------------|-------|
| 115. Gloucestershire 28 (S). Badminton. George III right/ Scales. EF.                              | \$38  |
| 116. - 42 (S). Plow and harrows; /Scales, 3 1/2 lb. Uncirculated; prooflike.                       | \$100 |
| 117. - 45. (S) Wheatheaf/ Legend. EF.                                                              | \$55  |
| 118. - 46 (S). Wheatheaf/ Scales. R & b unc; prooflike appearance.                                 | \$110 |
| 119. - 47 (S). Wheatheaf/ Scales. EF; prooflike surfaces.                                          | \$70  |
| 120. - 48 (S). Wheatheaf/ Scales. AEF>                                                             | \$60  |
| 121. - 51 (S). Scales Ex Noble. EF+.                                                               | \$70  |
| 122. - 52 (S). Scales. Ex Noble. EF+.                                                              | \$70  |
| 123. - 53 (S). Scales/ Beggar. Mostly lustrous uncirculated.                                       | \$85  |
| 124. - 54 (S). Scales/ Legend. R&b unc.                                                            | \$100 |
| 125. - 55 (S). Scales. Toned unc.                                                                  | \$100 |
| 126. - 56 (S). Scales/ Beggar. Choice EF+.                                                         | \$70  |
| 127. - 57 (S). Scales / Legend. Red unc.                                                           | \$90  |
| 128. - 65. Newent. Shield/ Spiral.. AVF.                                                           | \$15  |
| 129. Hampshire 22 (R). Emsworth. Britannia, 1795/ TO PREVENT KNAVES.... Unc, luster.               | \$125 |
| 130. - 51 (S). Petersfield. Gilt proof. Man on horseback/ Britannia, 1795. Near FDC.               | \$200 |
| 131. - 95 (R). Portsea farthing. Arms/ Ship sailing. Toned EF.                                     | \$65  |
| 132. - 96 (R). Southampton farthing. Helmeted bust / Arms, 1790. EF+, prooflike appearance.        | \$140 |
| 133. - 97 (scarce). Naval farthing. Adm. Bridport/ Naval crown. EF+, prooflike appearance.         | \$115 |
| 134. - 98 (scarce). Naval farthing. Adm. Bridport/ Anchor and cable. R & b uncirculated.           | \$140 |
| 135. - 99 (scarce). Naval farthing. Adm. Lord Hood/ Naval crown. Lightly toned EF+ with luster.    | \$115 |
| 136. - 102. Naval farthing. Adm. Howe. VF+.                                                        | \$28  |
| 137. - 103 (R). Naval farthing. Adm. Howe. VF.                                                     | \$38  |
| 138. - 104 (S). Naval farthing. Adm. Howe. VF.                                                     | \$30  |
| 139. - 105 (R). Naval farthing. Adm. Howe. VF+.                                                    | \$65  |
| 140. - 105 (R). Near VF.                                                                           | \$45  |
| 141. - 106 (S). Naval farthing. Adm. Howe. Uncirculated, mostly lustrous                           | \$125 |
| 142. - 107 (S). Naval farthing. Admiral Howe. Red and brown uncirculated; an unusually broad flan. | \$165 |
| 143. - 109 (S). Naval farthing. Adm. Jervis. Red and brown uncirculated.                           | \$110 |
| 144. - 110 (S). Naval farthing. Adm. Jervis. AEF;                                                  | \$55  |
| 145. - 112 (S). Naval farthing. Adm. MacBride Red and brown uncirculated.                          | \$110 |
| 146. 113 (S). Naval farthing. Adm. MacBride/ Anchor and cable. Red and brown uncirculated.         | \$125 |
| 147. Kent 15 (S). Dimchurch. Cypher/ Justice. EF.                                                  | \$38  |
| 148. Lancashire 59c (S). Lancaster. Kentucky "starry pyramids" halfpenny. Evenly toned VF.         | \$150 |
| 149. - 147 (S). Rochdale. Arms/ Weaver. EF.                                                        | \$50  |
| 150. - 148 (S). Rochdale. Arms/ Beehive. Choice EF.                                                | \$55  |
| 151. - 149 (S). Rochdale. Arms and crest, 1792/ A mounted dragon. Choice EF, prooflike appearance. | \$65  |
| 152. - 151 (R). Lancaster farthing. John of Gaunt/ Arms, 1791. Uncirculated, toned.                | \$110 |

|                                                                                                                                                                                                         |        |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------|
| 153. - 152 (R). Lancaster farthing. John of Gaunt/ Arms. Uncirculated; toned with underlying luster.                                                                                                    | \$165  |
| 154. - 154 (R). Liverpool farthing. A ship sailing/ Shield of arms, 1792. Lightly toned uncirculated, luster.                                                                                           | \$165  |
| 155. - 156 (R). Rochdale farthing by Westwood. A fleece, 1791/Man in a loom. Lightly toned EF+.                                                                                                         | \$125  |
| 156. Lincolnshire 1 (R). Lincoln. Wheatheaf/ Arms of Lincoln, 1795. Ex Noble. Uncirculated.                                                                                                             | \$175  |
| 157. Middlesex 84 (R). London and Westminster penny. 1797. Trinity House. Lustrous unc. Choice.                                                                                                         | \$285  |
| 158. 107 (R). London and Westminster penny. SADLERS HALL, small horses. Rich brown uncirculated.                                                                                                        | \$325  |
| 159. - 186. National Series. Penny. Silver (rare thus). George III/ William III right. VF+, Nicely toned.                                                                                               | \$225  |
| 160. - 230 (R). Buck Society penny by Westwood. Silver. A stag standing left/ A plow. Near EF.                                                                                                          | \$1150 |
| 161. - 246a. Allen's. Arms. Ex Farnell. Mostly red unc finely lacquered.                                                                                                                                | \$65   |
| 162. Similar. 246b. EF+, attractive. 8632                                                                                                                                                               | \$38   |
| 163. - 312b (R). Hackney. Paint pot, cask and two brushes/ GB cypher. Red and brown uncirculated.                                                                                                       | \$250  |
| 164. - 326 (scarce). Hendon. Church, 1794/ Skidmore's register stove. Uncirculated, toned, luster.                                                                                                      | \$125  |
| 165. - 328 (R). Hendon. View of a church, 1794/ Ruins of St. Paul's, Covent Gardens. Ex Noble. Evenly toned uncirculated; prooflike appearance.                                                         | \$293  |
| 166. 332a (R). Hendon. Church/ Odd fellows. Ex Gerson. Uncirculated; lightly toned, luster traces; well centered on an unusually broad flan.                                                            | \$275  |
| 167. - 334 (R). Hendon. Church/ Anchor and cable. Ex Spink, 1987 (£150). Uncirculated.                                                                                                                  | \$250  |
| 168. 336b. Heslop's. Man & monkey/ Legend. Ex Seaby, 1960's tag included. Toned EF.                                                                                                                     | \$60   |
| 169. - 340 (R). Ibberson's. St George killing the dragon/ RW cypher hanging on a tree. Very Fine+.                                                                                                      | \$225  |
| 170. - 343 Taylor's revision and strike, ca 1870. Ibberson's. Lightly toned unc; finely lacquered; attractive.                                                                                          | \$185  |
| 171. - 343. Brass. Good Extremely Fine.                                                                                                                                                                 | \$85   |
| 172. - Pidcock. Elephant/Tiger. Extremely Fine+.                                                                                                                                                        | \$225  |
| 173. - 423a. Elephant/ Two headed cow. Toned EF; \$70                                                                                                                                                   |        |
| 174. - 445 (S). - Nylghau/ Ostrich. EF.                                                                                                                                                                 | \$90   |
| 175. - 446 (R). - Nylghau/ Bust right. Uncirculated.                                                                                                                                                    | \$190  |
| 176. - 447a. - Antelope/ Ostrich. R & b unc.                                                                                                                                                            | \$190  |
| 177. - 455. - Two-headed cow/ Arms. VF+.                                                                                                                                                                | \$45   |
| 178. - 480. Skidmore. Register stove/ Two men at a forge. Toned uncirculated; luster traces.                                                                                                            | \$125  |
| 179. - 480. - Plain edge. Ex Farnell. Glossy EF+.                                                                                                                                                       | \$125  |
| 180. - 484 ("exceedingly rare"). Skidmore. Register stove. Nearly uncirculated; cleaned.                                                                                                                | \$175  |
| 181. - 514 ("exceedingly rare"). Skidmore. Minerva/ Cap of liberty, 1796. Uncirculated; minor knock.                                                                                                    | \$450  |
| 182. - 522a. Skidmore. St. Paul's, before and after fire. Uncirculated, evenly toned; luster traces.                                                                                                    | \$110  |
| 183. - 522b (RR). Similar, edge varies. Ex Jan. Mostly brilliant uncirculated with pleasant light toning.                                                                                               | \$225  |
| 184. - 523b. Skidmore. St. Paul's, Covent Garden/ Bust of George III right. Ex Jan. Uncirculated.                                                                                                       | \$85   |
| 185. - 526 (R). Skidmore. St. Paul's, Covent Garden/ IOM cypher (as Yorkshire 9). Ex Jan. Uncirculated.                                                                                                 | \$175  |
| 186. - 527 (RR). Skidmore. St. Paul's destroyed by fire/ Stove. Ex Jan. Ex Gerson. Uncirculated.                                                                                                        | \$250  |
| 187. - 528b, new variety (528 and 528a are both RR; this probably unique). Skidmore. Plain edge. Men at a forge/ St. Paul's destroyed. Ex Gerson. Ex Jan Lightly lacquered; lightly toned uncirculated. | \$350  |

Spence series: Many of the prices on these have been cut. Please ask if you would like a check list for the types.

|                                                     |       |
|-----------------------------------------------------|-------|
| 188. - 677. Spence bust left/ Spence legend.. EF+.  | \$150 |
| 189. - 678a. Spence/ Britannia.. Toned EF.          | \$125 |
| 190. - 679. Spence/ Caduceus. Extremely Fine        | \$125 |
| 191. - 682c. Spence/ Heart in hand. EF+             | \$115 |
| 192. - 683c. Spence/ Heart in hand. Near EF.        | \$65  |
| 193. - 683. Spence left/ Highlander. EF+            | \$150 |
| 194. - 685c. Spence/ Rooster on lion.. Toned EF+.   | \$150 |
| 195. - 686. Spence/ Odd fellows. Toned EF+, luster. | \$150 |
| 196. - 687. Spence/ Cain killing Abel. Toned EF+.   | \$170 |
| 197. - 689. Spence/After the Revolution Toned EF+.  | \$135 |
| 198. - 690b. Spence/ Shepherd. Toned EF+            | \$135 |
| 199. - 693. Spence/ Little Turnstile. Toned EF.     | \$90  |
| 200. - 698 (R). Spence/ Marine Society boy. Unc.    | \$190 |
| 201. - 699 (R). Spence legend/ Minerva. EF+         | \$170 |
| 202. - 701. Spence legend/ Thelwall. R&b EF+.       | \$135 |

|                                                                                                        |       |
|--------------------------------------------------------------------------------------------------------|-------|
| 203. - 702. SPENCE BOOKSELLER.../ Horne Tooke Esq.. Red and brown EF+                                  | \$115 |
| 204. - 722. An ass heavily loaded/ AFTER THE REVOLUTION. Reddish EF toning, finely lacquered.          | \$115 |
| 205. - 723 (S). An ass/ Little Turnstile. EF.                                                          | \$90  |
| 206. - 727 (S). Sailor seizing a landsman/ Britannia. Brilliant uncirculated.                          | \$220 |
| 207. - 728. Similar/ Caduceus. Red and brown (mostly red) uncirculated.                                | \$210 |
| 208. - 730 (S). Similar/ Free born Englishman, 1796; man with lock on his mouth. Red and brown EF+.    | \$170 |
| 209. - 731 S). Similar/ Heart in hand. Unc.                                                            | \$200 |
| 210. - 742. Coining press, 1796/ Highlander. Ex Noble. Brilliant uncirculated.                         | \$210 |
| 211. - 759. Freeborn Englishman, 1796/ Bust of Thelwall. Ex Noble. EF+, luster traces.                 | \$150 |
| 212. - 762. Fox/ Britannia. Brilliant unc.                                                             | \$225 |
| 213. - 763. Fox/ Caduceus. EF+.                                                                        | \$150 |
| 214. - 763a. Similar. Toned EF.                                                                        | \$125 |
| 215. - 764 Fox/ Armed citizens. Toned VF.                                                              | \$35  |
| 216. - 765 (S). Fox/ Indian. Unc, luster.                                                              | \$210 |
| 217. - 766. Fox/ Lion dismayed. R&b unc.                                                               | \$190 |
| 218. - 767. Fox/ Odd fellows. R&b unc.                                                                 | \$190 |
| 219. - 768. Fox/ Cain killing Abel. Ex Noble. Red and brown uncirculated.                              | \$190 |
| 220. - 769 (S) Fox/ Shepherd. R&b unc.                                                                 | \$200 |
| 221. - 771 (S). Fox/ Little Turnstile. Unc.                                                            | \$200 |
| 222. - 789 (S). Mendoza/ Little Turnstile. EF+.                                                        | \$175 |
| 223. - 796 (S). Odd fellows/ Tooke. R&b unc.                                                           | \$200 |
| 224. - 797 (RR). Odd fellows/ Four men dancing a pole, a head at the top. R&b unc.                     | \$225 |
| 225. - 797a (S). Similar. Ex Jan II. Unc., luster.                                                     | \$175 |
| 226. - 798. Odd fellows/ NOTED ADVOCATES....EF+, luster traces.                                        | \$150 |
| 227. - 800. . Odd fellows/ Caduceus. EF+.                                                              | \$150 |
| 228. - 801 (S). Odd fellows/ Cain & Abel. EF+.                                                         | \$185 |
| 229. - 803 (RR). Odd fellows/ Citizens armed. Red and brown uncirculated.                              | \$225 |
| 230. - 803a (R). Similar. Toned uncirculated.                                                          | \$185 |
| 231. - 803c (S). Similar. Lustrous EF+. 8907                                                           | \$165 |
| 232. - 804c. Spence. Odd Fellows/ Heart in hand. Choice EF+; luster traces; prooflike appearance.      | \$125 |
| 233. - Another. Extremely Fine; cleaned long ago.                                                      | \$50  |
| 234. - 805a. Odd Fellows/ Heart in hand. Neat border of dots on both sides. Lustrous EF.               | \$110 |
| 235. - 807 (R). Odd Fellows/ Lion. Lustrous EF                                                         | \$175 |
| 236. - 807a (S). Similar Ex Jan II. R&b unc.                                                           | \$225 |
| 237. - 808a (RR). Similar/ Shepherd.. Lustrous EF+.                                                    | \$125 |
| 238. - 808b (S). Similar R&b unc.                                                                      | \$165 |
| 239. - 810. - Similar/ Little Turnstile. R&b unc.                                                      | \$135 |
| 240. - 814 (S). Cain & Abel/ The End of Oppression.. EF+; prooflike appearance.                        | \$175 |
| 241. - 818 (S). Cain & Abel/ Legend. Brilliant unc.                                                    | \$235 |
| 242. - 819 (S). End of Oppression/ Britannia. Ex Noble. Uncirculated; nicely toned with luster traces. | \$170 |
| 243. - 820. Similar/ Caduceus. Brilliant unc.                                                          | \$225 |
| 244. - 821 (S). Similar/ Citizens armed. Unc.                                                          | \$150 |
| 245. - 822 (S). End of Oppression/ Heart and hand. Lustrous uncirculated.                              | \$150 |
| 246. - 825. End of Oppression/ Shepherd. VF+, luster traces.                                           | \$75  |
| 247. - 829a. End of Pain, border of hands and dots/ Pandora's breeches, same border. EF.               | \$190 |
| 248. - 830a. End of Pain/ MAY THE KNAVE...., border of hands and dots. VF+; attractive. 8825           | \$150 |
| 249. - 833. End of Pain/ THE WRONGS OF MAN...1793 on the open pages of a book. Near EF.                | \$125 |
| 250. - 833a. Similar. VF+, small striking crack at 9.                                                  | \$125 |
| 251. - 842b. Pig trampling on symbols of royalty/ SPENCE legend. Ex Jan II. EF+; lustrous.             | \$225 |
| 252. - 843a. Pig / Britannia. R&b unc.                                                                 | \$225 |
| 253. - 851 (S). Man in prison gnawing on bone, 1795/ Armed citizens. Lustrous uncirculated.            | \$200 |
| 254. - 852. Similar/ Rooster, lion. Choice EF+.                                                        | \$225 |
| 255. - 861a (S). Shepherd/ Tree of Liberty. Red and brown uncirculated.                                | \$225 |
| 256. - 862. Stag/ A snail putting out its horns. VF+.                                                  | \$65  |
| 257. - 865. Brass. Thelwall/ Cap of Liberty, 1796. Extremely Fine; rare in brass.                      | \$150 |
| 258. - 865. Same, but in copper. Choice EF+.                                                           | \$175 |
| 259. - 866a (RR). Thelwall/ Minerva. EF.                                                               | \$160 |
| 260. - 866a (RR). Same; white metal. Choice EF+.                                                       | \$175 |
| 261. - 867 (R). Thelwall/ AFTER THE REVOLUTION. Ex Jan II. Toned uncirculated; well struck.            | \$200 |

262. - 868. Thelwall/ Sessions House. EF+. \$135  
 263. - 871. Thelwall/ Little Turnstile. EF+. \$115  
 264. - Another. Unc; dark green patination on rev. \$50  
 265. - 875. Tooke/ Citizens armed. Mostly red unc. \$225  
 266. - 877 (R). Tooke/ After the Revolution. Lustrous uncirculated. \$180  
 267. - 878. Tooke/ Sessions House. EF, broad flan \$135  
 268. - 882. Tree of Liberty/ Legend. Toned EF \$95  
 269. - 884 (R). Tree of Liberty/ Caduceus. R&b unc. \$200  
 270. - 887. Tree of Liberty/ Scotsman. Ex Jan II. Toned uncirculated; deep brick red color \$200  
 271. - 889a (RR). Tree of Liberty/ Lion. Unc. \$200  
 272. - 892. Similar/ Guillotine Lightly toned unc. \$225  
 273. - 893 (S). Little Turnstile/ Anchor. Toned EF+. \$75  
 274. - 898. Little Turnstile/Westminster scholar. EF+; evenly toned; well centered and well struck. \$180  
 275. - 900. Little Turnstile/Highlander. Uncirculated, pleasing toning with luster. \$200  
 -End of the Spence series; ask about a "starter" group-  
 276. - 905 (RR). Summer's. Wild man/ R S cypher. 1797. Uncirculated; evenly toned; hints of luster. \$650  
 277. - 1007b. Cooper. Bust left/ Open book, HOLY BIBLE EX I... Lightly toned unc; finely lacquered. Rare. \$185  
 278. - 1011. Silver. Erskine et al. Two barristers with a banner, "BILL OF RIGHTS" Legend. 1794 Prooflike EF+; beautiful blue toning hues; notably less hairlined than usual with silver strikes. \$750  
 279. - 1014 (R). Bust right, C. J. FOX/ P S Co cypher, Skidmore. Choice uncirculated. \$200  
 280. - 1040. Political and Social. Stanhope/ Tomb EF \$38  
 281. - 1042a. Stag/ Britannia. EF; finely lacquered. \$35  
 282. - 1043 (RRR). Buck Society halfpenny by Westwood. Silver. A stag standing left/ A plow. Near EF. \$975  
 283. - 1044b. Tooke/ Jury names EF, lacquered. \$28  
 284. - 1046. Tooke/ NOT GUILTY. EF, bits of luster. \$30  
 285. - 1047. Similar. VF+. \$19  
 286. - 1060. Orchard's. Farthing. 1796. Bust left wearing a hat/ R O cypher. Extremely Fine. \$95  
 287. - 1089 (S). Spence. Farthing. Adam and Eve/ A slave. Mostly red uncirculated. Toning spot on reverse. \$135  
 288. - 1092 (R). Spence. Farthing. Even fellows/ Britannia. Red and brown uncirculated. \$135  
 289. - 1115 (R). Spence farthing. Legend, 1795/ Odd fellows. Brilliant uncirculated; finely lacquered. \$125  
 290. - 1119 (R). Spence farthing. Legend, 1795/ Three men hanging. Extremely Fine+, luster. \$125  
 291. - 1120 (R). Spence farthing. Three men hanging/ Odd fellows. Evenly toned EF \$85  
 292. - 1154. Newton farthing. His bust left/ Seated female, 1771. As made; weakly struck. VF. (Evasion?) \$18  
 293. - 1155. Newton farthing. On a broad thin flan. Similar. 1793. As made; VF. Scarce. \$18  
 294. - 1159. Newton farthing. Similar. Near EF. \$28  
 295. - 1160. Newton farthing. Similar. VF+. \$17  
 296. - 1160. Another. VF+. 8639 \$17  
 297. - 1164. Peace farthing. VF, weak strike; typical. \$17  
 298. - 1165. Social Series farthing. Laureate bust right/ Harp. Extremely Fine+; luster traces. \$60  
 299. - 1166. Peace farthing. Gilt. Bust/ Harp. VF+. \$17  
 300. - 1168. Pro Bono Publico farthing VF, as made. \$20  
 301. Monmouthshire 2 (RR). A cask, JAMES POWELL Ex Jan. Ex Noble. Lightly toned uncirculated. \$650  
 302. Norfolk 54a (S). Yarmouth. Seated female/ Figures of Asia, Africa and America with Britannia. EF. \$110  
 303. Northumberland 6 (S). Newcastle. Sailor/ Britannia. Red and brown uncirculated. \$210  
 304. - 9 (S). Newcastle. Sailor/ Heart in hand. Unc. \$225  
 305. - 10 (S). Sailor/ A Scotsman Uncirculated. \$225  
 306. Nottinghamshire 3. Arnold. Shilling. Fleece suspended from apple tree/ Roman fasces, axe, spear, cap of liberty. 1791. Good VF, better than usual. \$150  
 307. Shropshire 28 (R). Shrewsbury farthing. Arms, 1792/ Woolpack. EF, as made. \$190  
 308. Somersetshire 5 (S). Bath penny. Entrance to the BOTANIC GARDEN/ Shrubs. Toned unc. \$175  
 309. - 86. Bridgewater. Gold gilt halfpenny. 1794. View of a house/ Part of castle and bridge. Choice, unc. \$275  
 310. - 112 (S). Brass. Bath farthing. Tea chest, M. / LL monogram. EF+ with original luster. \$60  
 311. - 116. Bath farthing. Bust/ Building, 1795. EF+. \$45  
 312. Staffordshire 18. Lichfield. Samuel Johnson/ Laurel wreath. Uncirculated; luster traces; prooflike \$110  
 313. - 19. Lichfield. Johnson/ Britannia. Choice EF+\$90  
 314. - 27 (R). Lichfield farthing. Arms of the city/

- PAYABLE ON WHIT-MONDAY. Toned unc. \$200  
 315. - 29 (R). White metal. Lichfield farthing. Arms/ S. BARKER... EF with luster; pleasing. \$110  
 316. Suffolk 10 (R). Ipswich 1d. Cardinal Wolsey/ Gateway; JAS CONDER IPSWICH. Choice EF+. \$300  
 317. - 15. Woodbridge penny. Front facing bust of Sekford/ Arms. EF+, attractive; substantial luster. \$65  
 318. - 19. Blything. Silver. Mounted yeoman/ Castle. Ex Longman. Nicely toned VF; rare in silver. \$225  
 319. Surrey 7. Croydon. DG cypher/ Teapot, 1797. Ex Noble. Uncirculated with substantial luster. \$135  
 320. - 16 (S). Lambeth farthing. Wheat sheaf, two doves, 1796/ Denton. Mostly brilliant unc. \$135  
 321. - 17 (S). Lambeth 1/4d. Ancient fortress/ Denton Evenly toned EF+; prooflike appearance \$115  
 322. - 19 (S). Lambeth 1/4d. Deformed dwarf/ Denton. Uncirculated, attractive toning, prooflike. \$165  
 323. - 20 (S). Lambeth 1/4d. Deformed dwarf, Sir Jeffrey Dunstan/ Radiated crown, 1796, center of a halfpenny die. Toned EF, luster traces. \$135  
 324. - 21 (R). Lambeth 1/4d. Similar/ Britannia, center of a halfpenny die. Uncirculated; luster underlying. \$150  
 325. - 23 (S). Lambeth 1/4d. Similar/ A crown in a radiated circle (center of 1/2d die). Unc, prooflike. \$165  
 326. Warwickshire 3 (S). Birmingham. 18d. Beehive and bees/ 1.6 made with a punch. Choice EF+. \$120  
 327. - 20. Birmingham. Kempton. Penny. 1796. Lion in cave/ JK cypher. Evenly toned EF. \$75  
 328. - 37 (R). Birmingham. Penny. Caduceus and cornucopia, 1796/ Wheat ears, "906" engraved. VF+. \$75  
 329. - 68 (R, 24 struck). Birmingham. Barker's. Arms, crest an armed warrior/ Justice standing in a sunken oval. Prooflike, uncirculated. \$850  
 330. - 235. Coventry 1792. Lady Godiva/ Elephant. Lustrous EF+. \$110  
 331. - 478 (R). Birmingham. Farthing. Female seated / Trade legend. Lightly toned uncirculated \$125  
 332. - 478a (R). Similar. Prooflike uncirculated. \$135  
 333. Worcestershire 1 (R). County penny. Dove on a lyre/ M S cypher. Brilliant uncirculated. \$190  
 334. Yorkshire 28a (RR). Birchall's. Shield of arms between oak branches/ Fleece hanging. 1795. Ex Norman (372). Superb prooflike \$850  
 335. - 69 (200 struck). York. Roman bust left, CONSTANTINE THE GREAT, BORN AT YORK/ Arms between oak branches. 1796. Toned uncirculated. \$300  
 336. - 70 (200 struck). York. By Wyon. Crowned female, seated, holding a sword and shield/ Cap of Liberty, sword and scales MDCCXCVI. Proof; unc. \$450  
 337. Wales. Anglesey 3 (R). 1d. 1787. Druid/ P M Co cypher. Prooflike uncirculated. \$300  
 338. - 256 (R). Penny. Druid/ Ornate PM cypher. Prooflike and choice. \$350  
 339. - 339. Proof struck in silver. Druid's head/ P M & Co cypher, 1788. Near EF; attractively toned \$500  
 340. - 354 (RR). By Westwood. Druid's head/ Stylized P M Co cypher, 1789. Toned unc; prooflike \$350  
 341. - 355 (RRR). Druid's head/ Upright acorn as stop. Ex Cokayne. Ex Dalton. (tags included) Near VF. \$75  
 342. - 380 (R). Pattern by Westwood. Druid's head/ P M Co cypher, 1789. Near EF; short scratch on reverse. \$85  
 343. - 384 (R). Pattern by Westwood. Druid's head/ P M Co. R&b unc; small parallel cuts cuts on cowl. \$225  
 344. - 452. Farthing. Druid/ P M Co cypher, 1791. Uncirculated; attractive light toning, prooflike. \$110  
 345. - 466 (scarce). Farthing. P M Co cypher, 1788/ Open book, JAN 21, 1793. Uncirculated \$225  
 346. Carnarvonshire 1 (R). Bangor. Crowned harp, RDV 1797/ S R and 4 in a circle of leaves. Ex Noble. Choice mint state, predominantly red. \$1250

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347. North Wales 14 (R). Laureate bust right/ Prince of Wales' crest. As made \$38  
 348. - 15 (S). Farthing. Similar. R&b unc. \$55  
 349. - 15a (large flan). Similar. EF+; luster traces. \$45  
 350. - 17. Similar. 1793. EF, attractive example. \$38  
 351. - 19. Similar. VF; no die break (uncommon thus). \$25  
 352. - 19. Similar. EF, attractive; typical die break. \$38  
 353. - 20 (R). Similar. 1794. EF, bold and attractive. \$40  
 354. - 21 (R). Similar. EF, bold. \$50  
 355. South Wales 23. Similar. EF+, bold strike. \$45

356. - 23 (R). Similar/ With sprigs of flowers. VF. \$22  
 357. - 25 (RRR). Similar/ With sprigs of oak. Near EF \$80  
 358. - 26 (S). Similar. EF, luster traces. \$55  
 359. Another. Near EF; typical weakness. \$28  
 360. - 26a. Similar. Mostly red unc. Rare thus. \$110  
 361. - 27. Farthing. Similar, 1793; the "9" is cut over a "0". Uncirculated, luster evident. \$55  
 362. - 27a (S). Similar overdate. EF+, luster evident. \$55  
 363. - 29. Similar. 1793, round topped 3. EF+. \$45  
 364. - 30. Similar. Also with oak sprigs. EF \$35  
 365. - 31 (R). Similar. Near EF; typical weakness. \$45  
 366. - 32 (S). Similar. VF, as made. \$40  
 367. - 35 (R). Similar/ Cornucopia, 1793. VF. \$18  
 368. Scotland. Angusshire 13. Dundee. Arms/ Legend. Prooflike EF+. \$45  
 369. - 39bis (RR). Dundee farthing. Scales/ Sentinel on duty. Evenly toned VF; slight bend. Very rare. \$85  
 370. - 40 (S). Dundee farthing. By Wright. Horse, cart with two packages/ Large building. Unc; prooflike \$90  
 371. Ayrshire 3. Fullerton's William Wallace. By Milton. 1797. Red and brown uncirculated. \$275  
 372. Lanarkshire 2. Glasgow. 1791. Arms/ River god. Prooflike EF+. \$45  
 373. - 20 (S). Glasgow farthing. J Angus. Very Fine. \$60  
 374. - 26 (scarce). Glasgow farthing. Erskine/ Sailing ship. Near EF; boldly struck. \$65  
 375. Lothian 45. Edinburgh. Silver proof. (Unpublished in silver before 1990 D&H update). St. Andrew/ Arms of Edinburgh. Beautifully toned unc. \$975  
 376. - 63 (S). Edinburgh farthing. St. Andrew, 1791/ Arms of Edinburgh. Brilliant uncirculated; rare thus. \$225  
 377. - 64 (S). Edinburgh farthing. St. Andrew, 1792/ Arms of Edinburgh. Uncirculated. \$150  
 378. - 68. Edinburgh farthing. St. Andrew, 1792/ Anchor. HOPEFUL FARTHING. Thick flan. VF+. 8808 \$38  
 379. - 94 (R). Edinburgh farthing. Kirkwood's. Legends. Ex Noble. VF+, about as made. \$35  
 380. - 119. Edinburgh farthing. Russell's, wine and spirits dealer. Legends. VF. 8727 \$28  
 381. - 147 (Scarce). Leith farthing. David Grieve, Kirkgate/ TEAS SPICITS WINES & GROCERIES \*. VF. \$40  
 382. Ireland. Cork 1. Fame flying, blowing a trumpet, 1794/ J E & Co cypher. Brilliant uncirculated. \$110  
 383. Dublin 307. Cornwell's. Bust left, broken die/ Shield, Prince of Wales' crest. 1795. Ex Noble. VF+. \$38  
 384. - 308. Fyan's. Justice standing/ A brandy bottle and a sugar loaf, 1794. EF+ with luster. \$50  
 385. - 311. "H" and a bugle horn on a shield, 1795/ Standing female figure. Uncirculated. \$85  
 386. - 315 (R). "H" and a bugle on a shield/ Fame flying left, 1794. EF+, luster; pleasing example. \$135  
 387. - 316. "H". Similar, 1795/ H S & Co cypher. Ex Noble. Red and brown unc; finely lacquered. \$175  
 388. - 325. Prince of Wales crest, 1795/ H S & Co Cypher. Uncirculated; luster traces. \$85  
 389. - 327 (R). Prince of Wales crest/ Robert Orchard. Choice EF+; luster in devices. \$140  
 390. - 329 (R). Prince of Wales crest, 1795/ Arms, facing crowned head above. Choice EF+ \$110  
 391. - Another. EF. \$80  
 392. - 331. Prince of Wales crest, 1795/ Bryen Boirombe. Ex Noble. Uncirculated; luster traces. \$85  
 393. - 336 (S). H S & Co cypher/ Wheat sheaf and bird. Lustrous uncirculated; very lightly toned. \$175



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# ---SPENCE, SPENCE, AND MORE SPENCE---



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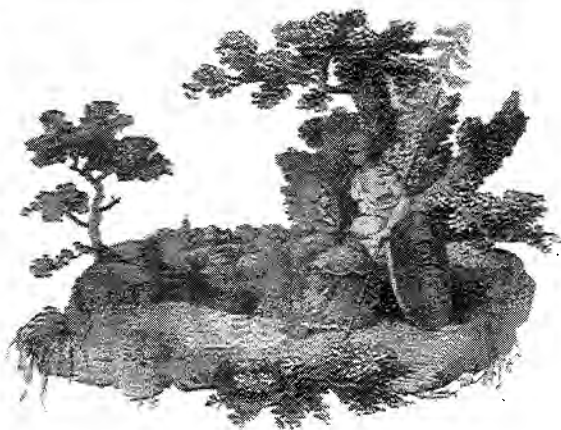
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- 2) **MIDDX. SPENCE'S 744.** 1795 Deserted Village/Britannia Seated. Choice red and brown uncirculated, EDS without the die break. Nicely centered strike. Ex: **Noble**, Lot 599. \$325.
- 3) **MIDDX. SPENCE'S 745.** 1795 Deserted Village/Highlander. Choice red and brown uncirculated, MDS. Developing die cracks and cud. Abundant lustre. **SCARCE.** Ex: **Noble**, Lot 599. \$350.
- 4) **MIDDX. SPENCE'S 749.** 1795 Deserted Village/Shepherd. Choice proof-like red and brown uncirculated. Die State II, cracked from treetop to denticles over "S". Ex: **Noble**, After-Auction duplicate sale. \$325.
- 5) **MIDDX. SPENCE'S 749.** 1795 Deserted Village/Shepherd. Choice red and brown uncirculated. substantial red lustre. Die State III, cracked treetop to denticles over "GR". Ex: **Noble**, After-Auction duplicate sale. \$300.
- 6) **MIDDX. SPENCE'S 752.** 1796 A Free-Born Englishman / Dog. Choice brown uncirculated with lustre traces. **SCARCE.** Ex: **Noble**, Lot 601. \$200.
- 7) **MIDDX. SPENCE'S 760.** ND English Slavery / French Liberty. Choice lustrous uncirculated, with traces of red. **SCARCE.** Ex: **Noble**, Lot 603. \$350.
- 8) **MIDDX. SPENCE'S 776.** 1793 Lord George Gordon / Cadeuceus. Choice, mostly red, proof-like uncirculated. Ex: Baldwin, '78; **Noble**, Lot 606. \$325.
- 9) **MIDDX. SPENCE'S 777.** 1793 Lord George Gordon / Heart in hand. Very choice, nearly full red, with tan toning. Proof-like uncirculated. Ex: Baldwin, '78; **Noble**, Lot 606. \$425.
- 10) **MIDDX. SPENCE'S 778.** 1793 Lord George Gordon / Cain slaying Abel. Choice and nearly full red and tan proof-like uncirculated. Ex: Baldwin, '78; **Noble**, Lot 606. \$350.
- 11) **MIDDX. SPENCE'S 779.** 1793 Lord George Gordon / After the Revolution. Choice reddish-brown proof-like uncirculated. **RARE.** Ex: Baldwin, '78; **Noble**, Lot 606. \$375.
- 12) **MIDDX. SPENCE'S END OF PAIN 827.** ND Man Hanging / Pandora's Breeches. Die State II, large rim break and cud. Choice brown uncirculated, lustre traces. **SCARCE.** \$325.
- 13) **MIDDX. SPENCE'S END OF PAIN 830a.** ND Man Hanging / Knave legend. Choice brown nearly uncirculated with lustre traces. \$175.
- 14) **MIDDX. SPENCE'S END OF PAIN 831a.** ND Man Hanging / Knave legend. Choice red and brown lustrous uncirculated. \$225.
- 15) **MIDDX. SPENCE'S END OF PAIN 833** 1793 Man Hanging / Wrongs Of Man book. Choice brown nearly uncirculated. \$185.
- 16) **MIDDX. SPENCE'S END OF PAIN 834** 1793 Man Hanging / Wrongs Of Man book. Choice proof-like uncirculated with traces of red. **RARE.** \$300.







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## **ANA SUMMER SEMINAR**

**“Conders”: 18th Century British Provincial Token Coinage**

**Attribution**

**Grading & Pricing**

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**The characters and the times**

**Sources of information**

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